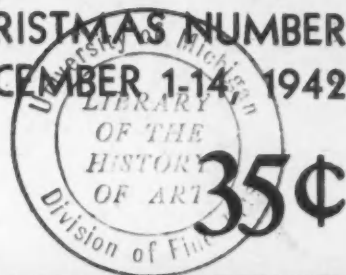


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DECEMBER 1-14, 1942



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EDITOR'S LETTERS

SIR:

I think the comments in the November 1st ART NEWS on the United Hemisphere posters, on view at the Museum of Modern Art, deserve to be commended. They appear to embody the viewpoint which, as it seemed to me, your War Poster issue established with thoroughness: to attain its object a poster must have a clear object in view and must state this objective pictorially in forthright, unequivocal terms. The opinion that at the outset the possibilities of the United Hemisphere competition were limited by the weakness of the themes offered the artists seems to be supported by the results. I think the excessively abstract treatment (excessive in terms of the objective to influence large numbers of people) found in most of the posters is closely related to this weakness in theme.

Although the results of the Artists for Victory poster competition are not yet public, it seems safe to predict that in the main the submissions will show a similar fault. Anyone who designed posters, or considered doing so, on the themes offered I think will realize that these themes are for the most part even weaker, more passive and vacillating than those of the competition referred to above. Not one theme, not one slogan called directly and simply for what, in the midst of a war for survival, the American people, and the American artists among them, want: Annihilate the Fascist monsters!

Judging from the examples you reproduced in the War Poster issue of ART NEWS, and from the recent comprehensive display at the Riverside Museum, the United States is not the only country among the United Nations whose posters show weaknesses. Conversely, because their theme is crystal clear, their treatment direct and human, the Soviet Russian posters are successful. And they are acknowledged to have wide influence among the Russian people. It is interesting to note that they reach a high artistic level, using with creativeness the age-old means of caricature and pictorial realism without resorting to "symbolism" or obvious abstraction. Ordinary Russian citizens, who today heroically fight the Nazis as the legendary heroes of an older Russia fought to save the motherland of their day, are the dramatic cast of posters whose clear object is to beget more such heroes. Or the enemy in caricature is about to be impaled on a bayonet—but not a bayonet in abstract, lacking an owner, a bayonet in the hands of a Russian soldier. Is it not perhaps such plain and simple

language, on a deeply important theme, that makes these posters so effective?

It is my hope that the kind of searching criticism ART NEWS has directed towards war posters created thus far in the United States will be continued and extended until the responsible official and semi-official agencies see to it that we have the posters for which there is such need, that the American people want, and that the American artists, given the opportunity, are most certainly capable of producing.

Yours, etc.

JAMES GRUNBAUM

New York City

SIR:

I was greatly amused by Herr Van Loon's gentle sense of humor in his reply to my letter which you printed in your issue of November 15. However, his fondness for exaggeration is not a trait I admire. I did not call Mr. Van Loon a Nazi.

Although I have never traveled from Oslo to Tahiti in pursuance of the ghost of the "despicable" Gauguin, I have nevertheless traveled this past month from St. Louis to Chicago! Anyone who has a fondness for painting and makes that trip may view the great Lewisohn Gauguin and the superb examples of this artist's work at the Art Institute of Chicago. Hence when I read that Gauguin is "an able painter, I grant you. . . ."

This writer is perfectly aware of the vast amount of literary sense and nonsense that has been written on the Gauguin and Van Gogh episodes having read many an account. He also once made a prolonged sojourn at Arles. As one who derives great aesthetic pleasure from viewing either a great Gauguin or perhaps a greater Van Gogh, he still prefers his novels straight. Hence, he is rather inclined to agree with the medical profession concerning Van Gogh and with a friend who recently remarked "Van Gogh was doomed the day he was born." He believes that both artists were extremely self-centered geniuses and as such could never have made good room-mates at college, and he believes that Van Gogh created his greatest paintings after meeting Gauguin. He also doubts to an extreme that Van Gogh would have lived one hour longer had he never met Gauguin.

Had they lived in his time, would many writers for dull people have been interested in Van Gogh as a man, a friend, or an artist?

Yours, etc.

THEODORE SCHEMPF

New York City

ART NEWS

FOUNDED 1902

Reg. U.S. Pat. Off.

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DECEMBER 1-14, 1942

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SIR THOMAS LAWRENCE

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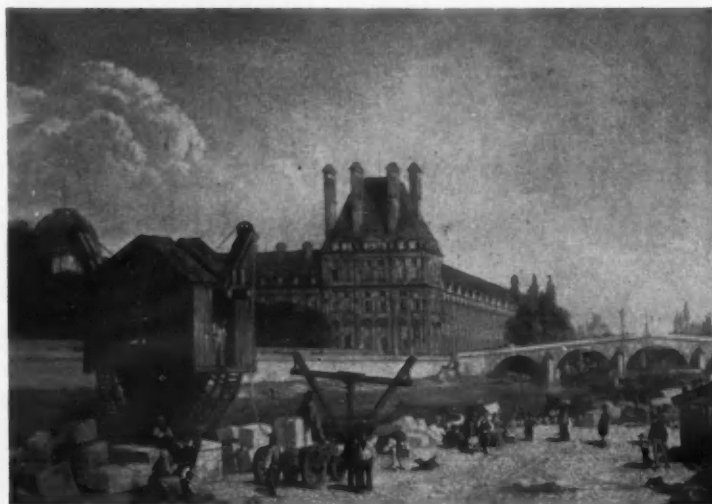
ART NEWS of AMERICA

Boston Acquires

A **S**PLENDID fifteenth century Spanish altarpiece by Martin da Soria, a type of work rarely found in its complete state outside of Spain itself, has recently been purchased through special funds by the Boston Museum of Fine Arts. Consisting of a central panel, two wings, and a predella series of five figures on top of which the altarpiece proper is placed, the actual painting is in tempera on parchment mounted on

Vatican Museum; and *The Presentation in the Temple*, now in the Blumenthal Collection which will soon go on view at the Metropolitan.

Here, as in the others, the artist shows how strong was the impression made by Gentile da Fabriano's great altarpiece painted for Santa Trinità which the Sienese painter saw on a trip to Florence in the 1430s. Not only is his subject taken from the Gentile, but certain details suggest that the artist made actual sketches or notes in its pres-



DATED 1848, and painted by Arthur Roberts, "*The Pont Royale and the Tuileries*" was presented to Boston by the late D. B. Updike.

panel, thus ensuring good preservation and unusual brilliance of color throughout.

The Museum's second addition comes by gift of the late Daniel Berkeley Updike. It is a view of the Pont Royal and Tuileries as they appeared in 1848, painted by Arthur Roberts. The picture, aside from its intrinsic painting qualities, is of utmost interest by comparison with the Paris of today and the Paris of the Impressionists. Indeed, this familiar view would seem like a direct forerunner of similar scenes by Pissarro, Monet, Renior, and many another.

ence. However, as Henry Sayles Francis, Curator of Paintings, writes: "Giovanni possessed an inherent Gothic strain, wholly Sienese in essence, and he made no attempt to simulate the more urbane style of Gentile's figures. Despite the small size of the Cleveland panel and the childlike fairytale qualities, Giovanni's figures at the same time possess an archaic monumental grandeur of

Cleveland Panel

THE eighth purchase from the Holden Fund brings to the Cleveland Museum a long missing predella panel by Giovanni di Paolo which is also one of the gems of Sienese painting in America. Unrecorded for many years and in this country since the last quarter of the nineteenth century, *The Adoration of the Magi* makes the last and fifth panel of a predella series which Giovanni was believed to have painted prior to 1445. The others are: *The Expulsion and Annunciation* in the Kress Collection at the National Gallery; *The Crucifixion* in the Berlin Museum; *The Nativity* in the

treatment, notably the Madonna."

Another marked Sienese *rappel* is the landscape, bleak and fortress-crowned. The painter's awakening consciousness of Renaissance realism may be seen in the figures of the kneeling king and in the page who fastens the spur of the third Magi. (For enlarged detail, see frontispiece.)

A Caravaggio

ONE of the very few portraits ascribed to the powerful Italian painter of dramatic light and shade, Caravaggio, and the first to enter an American collection, has been acquired by the Fine Arts Society of San Diego (colorplate, page 22). Only six portraits by him are known and the present work, discovered several years ago by Dr. Herman Voss, has been attributed to this artist because of its correspondence with the *Uffizi Bacchus*, his earliest authenticated work, and the Berlin *Holy Family*.

Believed to be of earlier date than either of the latter, this frank, naturalistic likeness, firmly modeled, removed from the artificial academic formulas of the time, probably dates from the 1580s, during Caravaggio's earliest period in Milan. Later he was in Naples, and from there his manner crossed to Spain to influence Ribera, Zurbaran, and Velazquez. Thus it is particularly suitable that this work should be included in the San Diego collection whose first emphasis is upon the product of the Spanish schools.

Three M's

ALLITERATION is not the only reason behind the Baltimore Museum of Art's choice of Mag-nasco, Monet, and Marin as the (Continued at bottom of page 7)



FIFTH in a Giovanni di Paolo predella series, "*The Adoration of the Magi*" was acquired by Cleveland. (Detail on frontispiece.)

VERNISSAGE

A GAIN we offer on December 1 the first half of what is actually a Double Christmas Number, the other part of which will be embodied in our second December issue. It is inevitable that this festive tradition should feel the sobering force of wartime restrictions and shortages. Yet we have not wanted to forsake a tradition so pleasant and so stimulating—for we believe that especially at this year's holidays, with natural impulses tending to reflection and reminiscence, it is appropriate to celebrate the arts as the great unifying human force symbolizing the whole purpose of the battle that is being fought. Hence, though the War keeps us from lavishly adding paper and investing extra labor in these Christmas Numbers, we have sought to give them the special quality that has made our readers always save our holiday issues of other years.

Though not as timeless as the dominant themes of the past, the two first articles have an historical as well as a topical significance. *American Art a Year After Pearl Harbor* is not merely a brilliant review of the Whitney Museum's 1942 Annual, but also a sage contemplation of the entire scene of our native art at this vital juncture in civilization—by a critic distinguished in the American field, Milton W. Brown of New York University, whom we are glad to welcome to these pages. The results of Artists for Victory's Poster Competition are analyzed by Doris Brian, who did most of the research for ART NEWS' now famous Poster Number last August that had no little to do with this first countrywide manifestation of artists' will to help win the War.

Other contents require little if any elucidation, except to note that the Lane-Steinitz invaluable compilation of the palettes of protagonists of the great styles of painting follows our *Artists' Laboratory* pattern and is worth keeping for all time. Finally, we are indebted to the ever impressive riches of the Pierpont Morgan Library for our Christmas cover, one of the handsomest it has ever been our good fortune to find as a gift from the past.

On December 15, the balance of our Christmas fare will be served. It will be divided chiefly between the superb Exhibition of French and English Art Treasures of the Eighteenth Century to be held at the Parke-Bernet Galleries December 20-30 (its loans from great private collections sure to constitute an event in American connoisseurship) and the Museum of Mod-

ern Art's forthcoming *Twentieth Century Portraits* (marking the first full showing of American and European artists in a field wider in public interest than any other branch of art).

IT IS strange indeed that Americans had to await the fall of France and the slow mending of the broken pieces—one result of which has been the reconstitution and resumption of publication in New York of the *Gazette des Beaux-Arts*—to fill one of the oldest wants of the art world on this side of the Atlantic. There has never existed in America a serious monthly review exclusively written by and addressing itself to scholars, rigorous in its standards and catholic in its scope. Now the ill wind of France's defeat has blown us the good fortune of seeing her most important art journal revived here, with a vitality to which the first two issues bear ample testimony.

Both contain articles by distinguished American as well as European authorities. Several publish our new discoveries, others new thoughts and new estimation of neglected fields. To the most valuable of the latter belong Lionello Venturi's *The Idea of the Renaissance*, Robert C. Smith's *Painting in Argentina*, Fiske Kimball's *Genre Pittoresque*—for they represent the broader philosophy art scholarship must interpret if it is to occupy a function in the world of the future. The type of old-fashioned European pedantry represented by so negativistic and arrogant a trifle as Hans Tietze and E. Tietze-Conrat's *On Several Drawings Erroneously Attributed to Titian*, is one which we hope the *Gazette* will not lend itself to perpetuate on this soil. But its policy is so sound we need have no fears. Unique in that its Editor-Publisher is Georges Wildenstein, well known also as a distinguished dealer, who has always kept these identities scrupulously separate, the *Gazette* already proves, in these first two numbers of its temporary American tenure, the iron-clad impartiality, the perfect accuracy, and above all the rich interest which ever marked it foremost among French art reviews.

ART NEWS has special cause to greet its new neighbor. As the oldest American art periodical we salute the *Gazette*, the oldest in the world and yet also our only senior anywhere, upon its felicitous recovery that we know is symbolical of the new life of all French culture to begin once the smothering clutch of the Nazi occupation is released by the victory of the United Nations.

A. M. F.

(Continued from page 6)
principals of their current exhibition. These three artists also share the common trait of freedom from the traditions of their times—a freedom which took the form of broken color and tempestuous brush-stroke to portray the changing effects of light and shadow in nature. "Contrasts in Impressionism" is the title of the show.

Magnasco used his swift, broad, and impetuous brush-stroke to paint for Baroque Italy's decadent eighteenth century society, gilding the fading glories of the Renaissance. Exotic stimulus and escapism were the order of the day. Magnasco concocted for his patrons pictures of the processions, the magic lantern shows, the gambling houses they enjoyed. Seeking the spectacular or the picturesque, he gave them scenes of

violence and robbery. Escaping the city, he consulted the violent temper of nature, reflected the spiritual ecstasies of hermits. Against somber backgrounds touches of white, blue, and vermilion electrify his pictures. His freedom was one which arose from the need for excitement.

A hundred years later Monet's Impressionism was of a different order, scientific rather than emotional. He broke his color, freed his strokes to bring a more vivid and veracious report on nature to his painting. Using clean unmixed color he juxtaposed the tones of which—the new spectroscope told him—sunlight was composed. But if the technique made his work exciting, the subjects, usually aspects of the French landscape, were themselves calm and placid.

Marin, the recluse of Maine and

Cliffside, New Jersey, is Impressionistic in his composition rather than in the color or the emotion of his pictures. His watercolors show a segment of nature, a vignette set down upon untouched surrounding areas of paper. But his "enclosed forms," his "pushing, pulling" lines, have their own sort of explosiveness. His briefness and abstraction seem to make his pictures expand. By painting a part he gives the impression of a more dynamic whole.

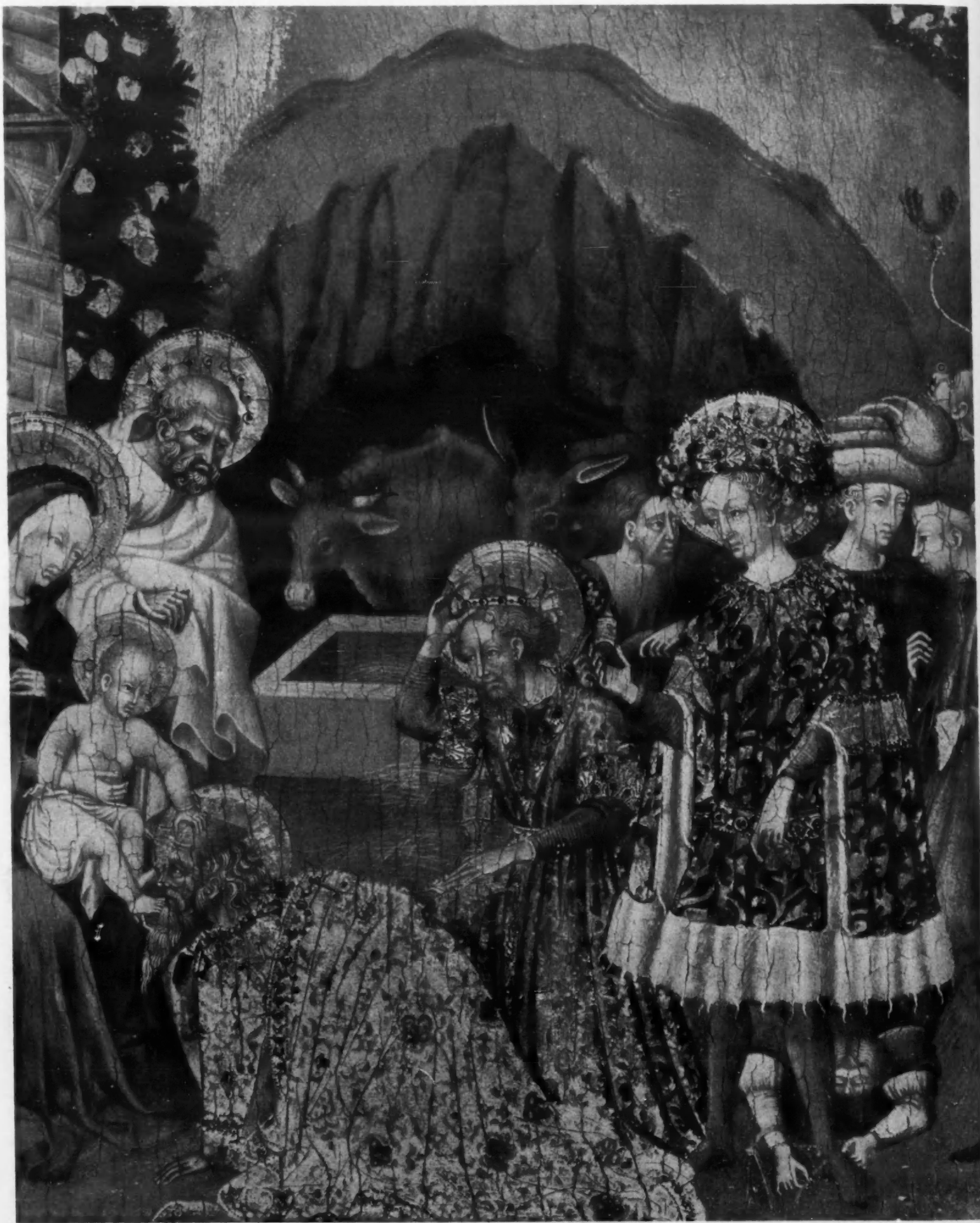
Camouflage Course

IF CAMOUFLAGE can make a bombardier waste bombs and fuel, half of the camoufleur's work is done." This conclusion, along with many others, is the result of specialized study on the part of Richard Belcher of the architectural faculty

of Cooper Union, and Dikran Dimgilian, instructor in industrial design. Both men will conduct a course in industrial camouflage which will involve laboratory sessions devoted to such aspects of the subject as blackouts, dimouts, and smoke screens; the problem of the parking lot near any large factory; false bridges and decoy buildings; the toning down of smooth surfaces with light-absorbing paint.

"Modern camouflage," says Mr. Belcher, "is a matter of mass production." Although the copperhead snake, with his disruptive hour-glass pattern which melts into the background, remains the modern camoufleur's ideal, gone is the day when a man walked out with a can of paint and a measuring tape. To protect such vast projects as all the factories

(Continued on page 34)



THE ADORATION scene which is the central action of the wide panorama that comprises this subject in the Cleveland Museum of Art's new Giovanni di Paolo (see page 6); adding interest to its rich, festive character is the fact that the painter himself designed the brocades worn by the figures. Painted about 1440-45, it is one of the most important Sienese works to be acquired by a U. S. museum.

AMERICAN ART A YEAR AFTER PEARL HARBOR

BY MILTON W. BROWN

NATURALLY enough, a people involved in a struggle for survival are bound to view all things in the light of that struggle, and art no less than other activities must pass war-time muster. If the "dunderheads" in Congress make a farce of democracy we want to know the reason why, and if our artists fail us in this time of emergency we also want to know the reason why.

The Annual Exhibition of Contemporary American Art at the Whitney Museum, as a cross-section of American art assembled approximately one year after Pearl Harbor, offers an excellent opportunity either to confirm or dispel the notion that our art has failed us as a mirror of our activity or a weapon in our struggle. It is an opportunity to judge how well American art has adjusted itself to the War. Either that, or how well the Whitney Museum has adjusted itself to the War.

The first reaction of many people is that war has no place in the realm of art. Such a reaction is obviously a rationalization of the inability of our art to participate in this moment of crisis. Artists like Daumier and Goya, Bruegel and Callot, were stirred to great artistic creation by other wars, for any art which admits life cannot exclude the cataclysm of war when it strikes. It is sad but true that our art, which for many years has had no roots in the culture of its people, cannot logically be expected to become suddenly a clarion voice in the fight for freedom. The blame for any failure is not to be placed at the door of the artist who is impelled to assume the challenge, yet finds himself unequipped, or of the artist who senses his lack of equipment and rationalized this inadequacy into an artistic axiom. The blame must rest with our entire culture, which had failed even in peace to bridge the gap between the luxury which is art and the needs of our people.

Mrs. Juliana R. Force, Director of the Whitney Museum, in her introduction

to the catalogue expresses a widespread opinion concerning the function of art in war-time when she writes that "In selecting the work for this exhibition it was heartening to find that the artists working under the shadow of war have used their talents to the utmost, apparently feeling a deeper sense of responsibility towards their part in sustaining our cultural life through this crisis, and almost without exception have succeeded in doing some of the finest work of their careers."

This expression of the belief that if art produces up to its qualitative capacity it will be "sustaining our cultural life" is a tacit admission that our culture is something removed from life and the recurring problems and crises of social existence. Part of this belief is that art is not something which can be of assistance to us in times of adversity but is rather a delicate organism to be protected and nurtured with great care. The entire exhibition is thus predicated on a principal of withdrawal, a sort of glorified "keeping the home fires burning." And the composition of the central room of



THE ONCE ACID Philip Guston paints "Musa McKim" with feeling for adolescent blondness. In the Whitney Annual.

the exhibition is confirmation. The room contains two semi-Cubist seascapes by Marin and Feininger, a Construction in White by Roszak, an abstract painting by Harari, an abstract sculpture by David Smith, a complicated throwback to Vorticism by Walter Quirt called Mutation, and a little genre figure by Goodelman of a bolt catcher in plaster which is merged with a polished brass scaffold,



HANANIAH HARARI'S "Diagrams in Landscape," intricately constructed, is one of the outstanding abstractions in the 1942-43 annual of American art at the Whitney Museum.

perhaps also to make it more abstract. There can be no question that the room in itself as the keynote of the exhibition is a denial of the reality of war or the threat of Fascism, and that it relies upon the consideration that the freedom to create is included somewhere among the four freedoms.

With the main room as the theme, the rest of the exhibition ignores the war so effectively that, except for a few paintings and several prints, the Whitney show might just as well have been held a year before Pearl Harbor. The large stagy *Together We Fight* by Joseph Hirsch, originally commissioned by the pharmaceutical corporation which has become one of our leading art patrons, for all its noble intentions fails to arouse. George Grosz's feverish nightmare of a rat-infested world of entrails and sputtering machine guns is better calculated to induce a fear of the horror of war than to sustain morale. But final judgment as to whether our art has encompassed the war will have to be reserved until after the opening of the "Artists for Victory" Exhibition at the Metropolitan Museum of Art on December 7, which should offer a firmer basis for judgment since it will be composed of works submitted by the artists themselves and not selected by a single person with a definite point of view.

That a measure of the failure in the Whitney show is due to the selection itself becomes evident when even such artists as William Gropper, Thomas Benton, and Philip Evergood, who have already expressed their consciousness of the war in their art, are not represented by such works. A Thomas Benton romantic landscape of 1940 vintage is included in-



DAVID SMITH'S superb craftsmanship and sense of scale seen in his steel "Bathers."



DISTORTION for intensity rather than caricature in Evergood's "Outside the Tent."

stead of one of his controversial war pictures. Philip Evergood, whose recent exhibition was an example of a sincere artist attempting to reframe his art with all its vigor and richness of meaning to a consideration of the war, is represented instead by a circus picture. And William Gropper, who has treated the war in its many ramifications with power and directness, is slighted by the inclusion of an insignificant watercolor sketch of a cavalryman. Even the American Scene painters and the social realists, who dominated the art of the 30's and who might be expected to reflect the many new and exciting aspects of national life, are noticeably missing.

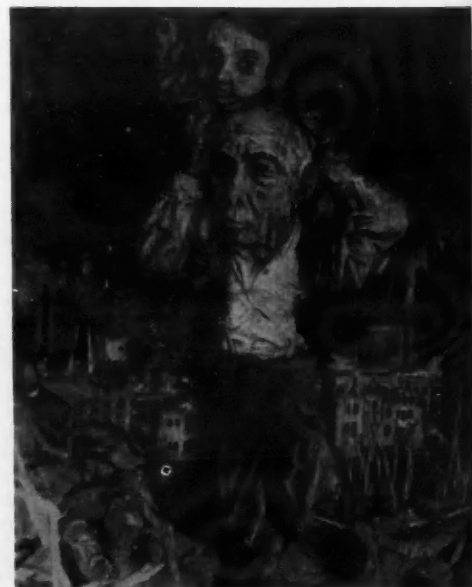
It is true that the artistic level of the show is high and some of the artists have done "the finest work of their careers," but whether it was done with a "deeper sense of responsibility" is highly questionable. Alexander Brook probably has an inalienable right to draw girls in panties, just as Darrel Austin has an inalienable right, even at the very outset of his career, to repeat ad infinitum his nit-wit nudes, but whether that is done out of a

sense of responsibility is certainly questionable. The great majority of artists have created in their usual styles and with a rather high standard of sober competence. There are fine portraits by Julian Levy, Eugene Speicher, Alexander Brook, and Frederick Taubes. There is also a wealth of good landscape painting. Outstanding among the more famous artists is the subtly contrived lyricism of Max Weber's *The Mirror* and the powerful intensity of Walt Kuhn's *Clown with Drum*; paintings as good as anything they have both done in the last ten years, which means as good as anything done in America.

The artists of established reputation offer no surprises. Georgia O'Keeffe still finds possibilities for design in a steer's horns, this time combined with leaves. Kuniyoshi in his inimitable nuances of grey contributes again a delicate study of a girl in negligée. David Burliuk's artistic mixture of explosiveness, delicacy, and primitiveness, which he imparts impartially to pictures of miniature or mural size, is in this case lavished on a miniature. Isabel Bishop, one of our most impeccable craftsmen, offers the same Rubensesque head in pastel and oil. Doris Lee has found another bit of humor in her native landscape, and Louis Bouché has done a colorful study of a gin rummy game on the platform of a coal and ice shed. Bernard Karfiol has contrived another large picture, solid but dull in its figures and empty in its landscape, and Henry McFee has rearranged a still-life.

Among the sculptors José de Creeft exhibits his unfailing mastery of material

(Continued on page 30)



ABANDONING fiery red, more symbolical than ever, Jack Levine's "Old and New."

Are These Posters for Victory?

National Competition Results Prove Emotion Is Not Enough

BY DORIS BRIAN

U.S. ARTISTS have had a chance to send all their colors to war, this via the National War Poster Competition which inspired designs now shown at the Museum of Modern Art. The project was ART NEWS' white hope of last August. When we published our August-September War Poster issue the standard of American posters was low, but the then newly announced contest, publicized to reach every artist in the country, promised to turn up a vast store of new material and new names. So much it has done, though few ideal posters have come out of it. That vigor and directness exist and that artists are willing to cooperate in the war effort, is established beyond question. Emotions are high, tempers are hot, and enthusiasm is at a boiling point, as is evidenced both by the artists and by those who supervised the contest. Even the weaknesses can in part be ascribed to this boiling over, this almost excessive will "to do something."

Several months ago Artists for Victory, the Council for Democracy, and the Museum of Modern Art joined forces, called for fighting posters. They found sponsors for nine \$300 war bond prizes, for the cost of reproduction of the winners. They enlisted Washington support in the form of the services of OWI Graphics Division Chief Francis Brennan as one of eight jurors, the facilities of OCD for aid in distribution of the winners, and written encouragement from Elmer Davis and Henry Morgenthau. Response from artists known and unknown, civilian and in the armed forces, was quantitatively impressive enough to be hailed by President Roosevelt as "proof of what can be done by groups whose ordinary occupations might seem far removed from war."

That there were more than 2,200 entries is indeed proof of interest. Only ten per cent passed the jury for exhibition, a low figure since the purpose of the competition was to reveal material for visual

propaganda and not art of museum quality. Among the rejects we found what we consider two of the best posters in the lot, a number at least as good as those

accepted, and still others with germs of ideas deserving of a showing. They will probably have one at a later date. Some from both the rejected and the accepted lots are being considered by the OWI and the Treasury, and all 2,200 are for sale to Government agencies, factories, or private sponsors. As well as the elect, the rejected posters piled up at the offices of Artists for Victory deserve consideration.

The real fruit of a competition of this sort is not the handful of "bests" which come out of it, but the many potentially good things it uncovers. These abound. Limitations upon the artist implicit in a contest must be remembered. Usually the successful poster is the product of



PRIZEWINNERS AND REJECTS: Posters on the left, by Dick Bates (above) and Koehler and Ancona (below) are static but won \$300 each. The former is uninspiring, the latter looks more like 1918 Prussian than 1942 Nazi. Better than these and excellent for active, stimulating concept, are posters by Otto Keisker (above, right) and Harley Melzian (below, right) not even included in the exhibition.



This is the Enemy



THIS IS THE ENEMY



"SMASH THE AXIS" is expressed visually, without superfluous words by E. B. Greenhaw's prizewinning bond poster (left). It might have been still more graphic if fist held a bond. Lionel Reiss' "This is the Enemy" (right), in the exhibit, is effective for use by religious groups.

collaboration between artist and art director, crystallizes only after many tries. In a competition, only the first idea can be submitted. Art directors with patience enough to make "discoveries" and ask for revisions of some of these entries will be rewarded. Scores merely need new slogans.

The prime point for us to review is the definition of a poster. Our white hope for the contest darkens when we try to judge the results by rules we offered in our poster issue, rules based not upon aesthetic cobwebs but upon serious consideration of all public reaction facts and figures we could assemble. In brief, functioning posters, ones which inspire real participation in the war effort, must (1) instruct in what to do and how to do it; (2) be completely intelligible to the lower third of the population; (3) be forceful enough and simple enough to be taken in at a glance and to command that glance. To accomplish this it is necessary that they have emotional appeal and that good slogans be tied to good pictures in content and design. Novelty is important—the familiar pales. Fine design and good taste are among the requirements, but not first on the list. "Corny" posters may try a jury but they have proven their worth in mass appeal. That many artists took our points, the contest reveals. We are not so sure of most of the jurors.

A fighting art was called for; the results uncover an art embattled but in part misdirected. The main weakness in the present case, as it was in the United Hemisphere competition shown a few weeks

ago, is in the prescribed slogans. Accompanied by a static text, a picture is no poster, can do no real activating war job. From President Roosevelt's January 6 message to the nation themes were extracted, woven into slogans which, it was hoped, would translate the Chief Executive's ideas into visual terms. Most of the concepts were too literary. Some of the indicated phrases were good, but by the time they were hashed over and offered to the artists, most of the vigor was spent, themes "in a vacuum," without any spe-

cific instructions for the general public, resulted. Unless a poster is part of a campaign to inspire action, it is wasted.

Artists had their choice of eight different poster themes, some twenty slogans. Most popular proved the tag line: "This is the Enemy," a slogan in a vacuum if there ever was one. At this stage of the game we already know what a monster the enemy is—what we need are posters telling us how to beat him. But the artists had a wonderful time concocting the worst possible bogeys, some definitely Disneyesque, some high in sexy sensationalism, some powerful. But no matter how good, posters reading "This is the Enemy" are in effect static, have no directive. Some are confusing, too. Many a hard hitting composition in this group and in the one captioned "Deliver Us from Evil" emphasizes victim more than oppressor. If you take them at face value—and posters must be designed to be so taken—it appears that starved children, raped women, chained hands are the evil enemy. Few in the "Deliver Us from Evil" category suggested how to "deliver." They should have.

Completely unsuited to posters are the captions "Slave World—Or Free World?" and "The People Are on the March!" The subjects are stimulating, but just how he, as an individual, can avoid the slave world, join in the march, is what the man in the street has to be told by posters. Under the circumstances, dozens of artists did very well with all these themes, but



AMONG REJECTS are some of the best products of the competition. Art Wells' (left) inspires horror, pity, and desire for action. Shunning prescribed slogans, he offered his own good one. Douglas Grant's (right) reveals the enemy not as an infantile's bogey man but as his treacherous 1942 self, shooting survivors of a sunken ship.



GOOD PRIZEWINNERS: Making the most of a theme lacking in directive, is design (left) by Koehler and Ancona who jointly won two prizes. "Someone Talked" is a good theme, and Henry Koerner, also a double winner, employs it well graphically and intellectually (right) with accusing finger formed of newstype message.

no matter how imaginative they are, how horror inspiring, how full of punch in style, really fighting posters cannot be made from such material.

Those who chose as subjects spurs to production and against loose talk fared better and had a better assortment of texts from which to pick. These two groups offer an interesting contrast since the first must appeal to those specialists, the factory workers, and can employ symbols meaningful to them but not to others, while the second must reach citizens in every occupation. Some of the finest designing in the competition went into the production posters, and from abstractions built of blueprints to active representations of the worker as a fighter, a fertile assortment of morale builders is offered. Factory morale is one of our most important problems, and to date the poster end of keeping it up has been only indifferently performed by Government bureaus and by the industries' own art departments. The National Poster Competition gives to those interested a rich harvest. The plea against loose talk has been driven home with force and pathos. The sinking ship has become a cliché as has the drowning sailor. But there is nothing wrong with cliché if designs are new.

Least popular with the artists for some unaccountable reason were the War Bond and the Sacrifice themes, the latter accompanied by a good set of slogans and offering two prizes. In the former class graphic picturings of Axis smashing and of the translation of bonds into ammu-

nition were germane, an improvement surely over standard Treasury issues. But as a matter of fact, the contest yielded hundreds of potential bond posters. Take almost any strong composition in the weak slogan groups, change the words to read "This is the Enemy—Buy More Bonds and Smash Him," or "Do Your Share to Deliver Us from Evil, Buy More Bonds," or find a briefer and better slogan, and you will have a capital Treasury poster.

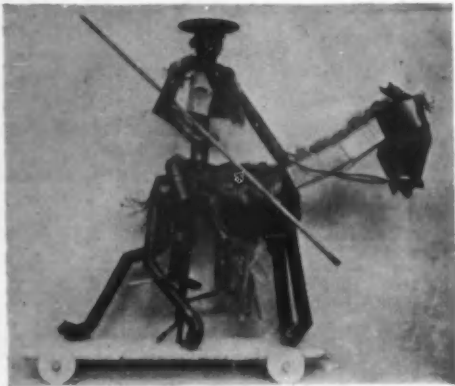
If one can quarrel with the jury's decisions both as to exclusions from the show

and as to the prizewinners, the exhibit at the Museum is nevertheless well representative of the contest as a whole. Seven of the winners are reproduced herewith, the other first awards were: for "Sacrifice" to Henry Koerner, who also won for "Loose Talk"; for "Slave World—Or Free World?" to George Maas. Among the Honorable Mentions, Joseph Binder's production poster with its counterpoint of guns and factory, Barbara Marks' photographic compositions of starved contrasted with well-fed children illustrating "Slave World—Or Free World?" were outstanding. R. Hoe & Company put up the money for four of the prizes, guaranteed their reproduction, underwrote most of the whole competition's general expenses. Private individuals and business firms sponsored the others which the Lithographers National Association agree to reproduce.

To test the posters in terms of public reaction thus accumulating material for future use, the Museum, at the request of OWI, provides ballots to visitors. A \$50 bond will be given to the artist whose work scores highest on the question "Which poster makes you want to do more to help win the war?" The results of this experiment will be interesting, but in drawing practical conclusions from them the point must not be missed that the Museum's visitors do not represent the lower third of the population, the class to which posters—the only effective propaganda to reach them according to Dr. George Gallup—must be directed.



PATHOS AND "CORN" strike strongly in two prizewinners. Nazi war's byproducts are recited by Seymour Fogel (left), but beholder is given no clue of how to "deliver." N. Schatzenstein's treatment (right) is nothing new, but has mass appeal, shows one way of protecting the younger generation.



First Sculptor from Spain

BY ROSAMUND FROST



GUADALAJARA, where the Spanish José de Creeft was born, means valley of stones. It made a fine cradle for the wiry, acrid, flint-colored man who has been carving his daily bread out of stones for the past twenty years. De Creeft has hacked them, polished them, and ground them down with other stones. He has given them a narrow stylization and at the same time an immense vitality. To blunt the edge of an enormous energy he purposely choses the hardest ones, believing that a man of his ebullient nature works best when tired, when the ideas have sorted themselves and only the best ones appear worth carrying out. "Granite is serious," he says. "It imposes its own kind of abstraction. You just don't make mistakes in granite."

According to De Creeft the sculpture career was more or less of an accident. His father died when he was six (both parents were Castilian) and his widowed mother had trouble directing the boundless energies of a son who was perpetually running off to the mountains or sneaking in for an odd performance at the theatre. So an uncle arranged to place the boy with a maker of religious figures. Though he didn't stick there long it was the beginning of a series of apprenticeships which have given De Creeft his remarkable knowledge of the *métier*—a knowledge on which the liberties of his style are based. His next job, with a famous foundry which executed the big public monuments for Spain and South America, was undertaken solely to work himself out of the short trousers which, at fourteen, were a source of mortification to Pepe. At the rate of two pesetas a week it took six months, by which time, along with the long pants, he had acquired familiarity with the wax process and a conviction that sculpture was the thing.

At sixteen De Creeft's family moved to Madrid and this time it was "*la vie artistique*" in earnest with study at the Bellas Artes, long hours of looking in the Prado,



"PICADOR" which shocked the 1925 Salon des Independants (top, left); "Maternity" of 1921-22, in grey granite (above); "I Am Black but Beautiful," 1942, in Belgian marble, now at the Passadoit Gallery (below).



and, incidentally, long hair. Recommended by the Minister of Fine Arts, he entered the vast workshop of the celebrated sculptor Querol. A choleric man irritated by Pepe's perpetual jokes, Querol set the pupil to copying casts of hands and feet and before long kicked him out. However, through connivance of the casters he continued to work there, installing himself craftily atop a vast scaffold-shrouded statue of a South American hero, labors on which had for some time been suspended. After six months of this, during which he doggedly continued to copy extremities, a newly completed hand one day crashed to the floor, briefly missing Querol. Raging, the old man mounted the scaffold, examined De Creeft's hatch of clay anatomy, complimented him on his progress, and gave him a small promotion in the shop. This was too much. De Creeft left, set up a studio with a modernist painter friend, and began to work on his own.

In 1902 De Creeft's friend won the Prix de Rome and was off to the larger life. Determined to follow him, the eighteen-year-old sculptor made a date to meet him in Paris in 1905—an impossible-seeming dream with money scarce as it was. However, the artist knows that the intensity of the desire is the true activator of circumstances. By 1905 he was not only in Montmartre but living at the famous rue Ravignan address which sheltered Picasso, Fernande, and Juan Gris—the house which became the general meeting place for that whole inner circle of "peaceful but exciting" people busy making the art of the future. Picasso became a good friend and his painting was good medicine to a young man fresh from nineteenth century academic Spain. Here began De Creeft's first experiments with distortion and stylization.

"To be a sculptor you must be either rich or have plenty of talent." This conclusion was reached in the pre-War years when De Creeft was getting 5,000 francs



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for a bust only to find two-thirds of the sum devoured by the casting expenses and rendering in marble. No man to put up with this sort of nonsense, he went straight to the source, the Maison Gréber whose reputation, says DeCreeft, was founded on a secret and skillful doctoring of faulty figures—heads amputated and replaced, legs lengthened, hands reworked—prior to turning out a glorious marble to confound the author with his own talent. Followed another apprenticeship, its first task to carve a Donatello head one-tenth larger than the model. Off and on this took him a year but he has always felt that it was the year he really learned *form*. With his next original work he crossed the boundary between the competent sculptor and the creator of an entirely personal idiom. It marked a change in his life too. After the rue Ravignan period there had been a time of travel, of musical interests, of Faubourg St. Germain salons. Getting to grips with the real material ended all that. It brought him closer to his work, made him feel stronger, more masculine, more sure of what he wanted to.

The First World War brought ups and downs at the lowest of which he found himself eking out a miserable living as alternate caricaturist and house painter. Then came commissions for war memorials, the most successful of which was an eighteen foot granite statue of a *poilu* for Puy-de-Dôme. He had been cutting directly for several years now and inevitably the flinty stone had been forming his style. The emergence of the sculptor as we now know him came when he scrapped every previous work in his studio—three cartloads of stuff to the dump heap. His friends protested: “Oh, do give me that little figure, don’t destroy it!” “Yes,” said De Creeft, “I’ll just wrap it up.” A fumble and the piece crashed to the floor with the others. “When it was all done I felt as if I had put on a new suit,” he said.

Through Gréber De Creeft had been more or less bound to show at the academic Salon des Artistes Français. He was happier when in the early twenties he, along with Bourdelle, Despiau, Lipchitz, and others, could spread his wings in their newly founded Salon des Tuileries. But here as usual De Creeft’s incurable Spanish humor ran away with him. In 1925 he produced the famous life-size *Picador* made of stove pipe—a true “knight of the woeful figure” sitting a blindfolded, disemboweled horse—which cast reflections on the seriousness of the whole group. On other occasions his fellow members felt that his eternal granites were too heavy for the sculpture section: they had a way of making the surrounding things look trivial, or hasty.

So in 1926 De Creeft was happy to leave for Majorca where he had been offered the kind of commission artists dream of. Roberto Ramonje was a Spanish painter of means who had just acquired the sixteenth century fortress (Continued on page 32)

SOPHISTICATED for all its simplifications, “Dolphin” was carved out of greenstone in 1939. The artist himself appears at top, right of page 14.

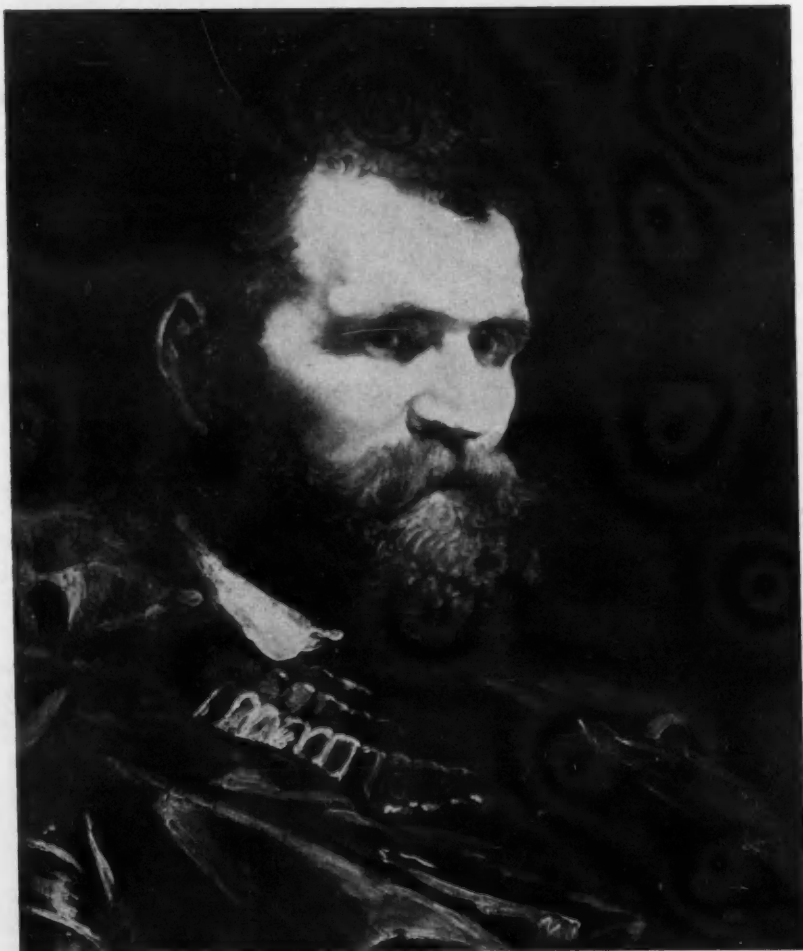


REVISING RUBENS

BY ALFRED M. FRANKFURTER

FOR Peter Paul Rubens, who has these many years stood badly in need of new apologists to the modern world, the Schaeffer & Brandt Galleries have done a considerable service with their present exhibition concentrating upon the aspects of his art most compatible with the contemporary way of seeing. But he has been done an equivalent disservice in the catalogue of this, his first New York one man show within recent memory. The simple virtue of pure painting so compactly demonstrated by his incomparable (when entirely autograph) oil sketches, of which no less than thirteen are exhibited, is confoundingly belied by the grandiose verbiage of two forewords which vie in endowing the artist with the overpowering Kolossalism that accounts for his traditional place as the arch-favorite painter of all true Germans. No wonder the outside world has largely been unable to distinguish between the plump Flemish damsels who are really the older sisters of Baroque putti and the beery Bavarian fleshpots germane to the architecture of Hofbräu and Liederkrantz! The imitative resources of Rubens' greatest appreciators were such that others confuse the latter-day coryphées with the original nymphs.

RUBENS masters the sixteenth century problem of a figure in space against a distant landscape in the "Crucifixion," ca. 1615-20, lent by Mr. Samuel H. Kress. Two distinct Rubens portrait types are the brilliant, thinly painted oil sketch of his daughter, Clara Serena, lent by Mr. Charles Ulrick Bay (right, below) and the rarer finished likeness, completed by the artist's own hand, of "Man in Armor," ca. 1615 (below, left), lent by Mrs. Louis F. Hyde.



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RARE in this country are such wonderful late sketches of Rubens as this one, a study for a ceiling painting representing the "Apotheosis of the Duke of Buckingham," painted probably about 1635. From his hand, even a brief sketch can be sonorous with dramatic dark color. In its breath-taking and fluid aerial perspective it anticipates Tiepolo by more than a century.

"There is no other artist in the world nor has he ever existed whose personality is so absolutely overwhelming as that of Rubens," is a statement not even excusable by the decades of Rubens scholarship of the esteemed Gustav Glück who thus begins his introduction to the catalogue. I am distinctly not a Rubens scholar, and I approach this exhibition purely from

an aesthetic point of view, but I challenge the value to anybody's appreciation of any such assertion as much as I dispute its accuracy. No less than the same authority's closing sentence: "He [Rubens] certainly was the most versatile of all the artists who ever lived." Not that it matters, but what of the ubiquity in both arts and sciences of Leonardo; of the

painting, sculpture, architecture, and sonnets of Michelangelo; of the incomparably vaster attainments of Bramante and Alberti, Dürer and, indeed, Rembrandt?

I wish I knew of what consequence these superlatives of greatness are to others than a Führer or a Generalfeldmarschall. I am certain, however, that they have little to do with the enjoyment and understanding of art. Nothing could intimidate the most willing of modern spectators so much as to maintain, as Dr. Glück does, that Rubens "surely was entitled to say himself: 'My endowments are of such a nature that I have never wanted courage to undertake any design however vast in size or diversified in subject.'" "Heil!" is the only possible answer to that.

Fortunately, however, Rubens is a great painter completely apart from the noise of his own pompous Baroque phraseology as well as of the über-Alles school of aesthetics. Yet he is also not the Universal Hero of the second foreword, written by another distinguished Rubens scholar, Julius Held, who deplores "that Rubens' art is frequently interpreted as essentially an expression of Flemish racial qualities, of the sensuousness, the *joie de vivre* supposedly a trait of this national group." In refutation, Dr. Held stresses that "whatever may be said for the Flemish elements in Rubens' art, its dominant feature is its international, its truly cosmopolitan character." And, finally, that "the sympathetic visitor . . . will be aware that he is faced by the works of a great European—nay, of a burgher of that universal realm of men of good will which no super-nationalistic ideology will ever be able to destroy."



RUBENS' drawings, such as that of a "Faun," executed in black chalk, and lent by Mr. and Mrs. D. Birnbaum (above) were finished studies for his own use. Contrast this with the oil-sketch (left), a detail from the "Allegory of Eternity," ca. 1635, lent by Mr. Frederick A. Stern, much briefer and representing a first real attempt at pictorial stenography, economical to a degree where only essential elements are noted.



Those are eloquent words, and undoubtedly true in a general sense. But again they seem to have little bearing on the man as a painter. The picture's the thing, one feels inclined emphatically to paraphrase here—with a passing reflection that the past and men of the past are always "international," for history belongs to the whole world, only the subjective present to a nation or a race. However ridiculous are doctrines that insist on racial philosophy, it all depends on whether you want to consider Rubens against his own background or in relation to the visual experience of the present, to determine if, respectively, he is parcel of his time and place or a citizen of world history. If the latter, as I think Dr. Held sees him, it is not his imponderables of character but his painting that matters.

Since that has been and still is so misunderstood, especially by Americans, it seems right to discuss the point here. I have deep respect for both these scholars and their factual dealings with the master. I am promptly to disagree not so much with them as with the overloaded aesthetic that has prevented people from seeing Rubens for what he really is.

Another encumbrance, of course, has been the physical nature of the bulk of Rubens' art, which comes near to being the basis of the whole thing. Most (Continued on page 33)



RUBENS: "Virgin and Child with Forget-me-nots," 1620-24, brought to America in 1939 when it was lent by the Royal Museum, Brussels, to the Worcester-Philadelphia Exhibition of Flemish Painting.



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"MULTUM IN PARVO" is what the Metropolitan Museum calls its new exhibit of antique gems whose "much in little" of sculptural greatness is revealed as never before through the Museum's device of presenting fifty greatly enlarged photographs of impressions taken from the gems. In photo-mural proportions, the dramatic sculptural frieze thus formed is striking, shows how much art can be concentrated in diminutive scale. It is also instructive since the display surveys this miniature branch of sculpture from early Cretan times to its ultimate decline in late Roman Empire days.

The exhibition celebrates the coming of age of the Museum's gem collection with major additions through the purchase of thirty-one rare examples from the many assembled by Sir Arthur Evans, excavator of Knossos, and the bequest of the William Gedney Beatty Collection.

ORIGINATING in Babylonia in the fourth millennium B.C., the art of engraving semi-precious stones for seals flourished for 3,000 years. Opposite page, top, shows IV century B.C. carving of chariot on flat-backed sard scaraboid comparable with the best sculpture of the period. (Original is about 1/11 of reproduction size.)



ABOUT 500 B.C. dates the warship carved on burnt chalcedony scaraboid, deriving from Phaeon, the port of Athens (right, enlarged approximately 7 times). For Pliny a fine engraved gem "sufficed for contemplation of all nature."

Classic Gems Enlarged to Monumental Sculpture

RANGING from early Cretan animal sketches to the over-refined product of Rome, the exhibition includes this unique Imperial Roman political caricature in jasper (opposite page, bottom) in which a mouse is chariot-er, a cock the steed. (Reproduction 7 times actual size.)



GELA in Sicily yielded the carnelian scarab (right). The vigorous theme (enlarged about 9 times) of lion and bull recalls Near Eastern motives, dates from the late VI century B.C. All examples illustrated here-with are from plaster impressions showing design in reverse and relief.



CARAVAGGIO: "Portrait of a Woman," the only portrait in America by the great master of chiaroscuro, recently acquired by the Fine Arts Society of San Diego, is described more fully on page 6. Shown at the Masterpieces of Art Exhibition at the New York World's Fair, 1940, it was discovered a few years previously by Dr. Hermann Voss, who identified it as a Caravaggio because of its close resemblance to the portrait in the Berlin Museum, as well as the "Bacchus" in Florence. Painted in the 1580s, early in Caravaggio's career, it already shows his development of form through dynamic contrasts of light and shade.

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PALETTE INDEX

*Color Ranges of the
Masters Who Helped Form
the Painting Styles of Today*

BY JAMES W. LANE AND KATE STEINITZ

"THE painter's palette," wrote Le Brun in the Brussels Manuscript late in the seventeenth century, "is the mother of all colors, for from the mixture of three or four principal ones his brush will create and make flourish all kinds of colors." Although the first palette in history appears to be the so-called Palette of Narmer, now almost five thousand years old, a stone on which the pigments for coloring the faces of Egyptian dynasts were mixed, it was not until after the Renaissance's chromatic

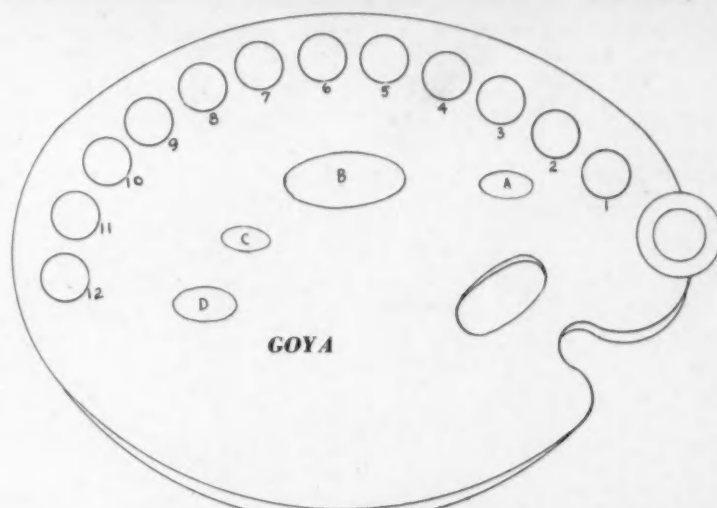


NOTABLE in Greco's palette is the absence of blue. Thus his night effects were, according to Max Doerner, probably gained by using a copper color in a blue-green glaze. Colors indicated above are: 1—white, 2—black, 3—vermilion, 4—yellow ochre, 5—rose madder, from which resulted, as Lefot says, "those sad and sick colors which by making sad figures, end up by making you sad."

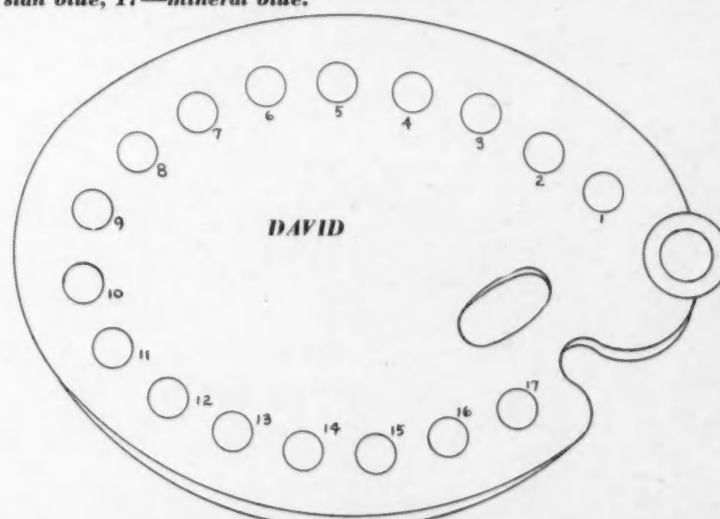
masterpieces that a writer like Moreau-Vauthier, growing ecstatic a hundred years ago, could state that in painting the palette dominates "with its glittering necklace of colors."

Taking as the occasion to discuss the question of palettes a day when shortages of painting materials threaten seriously to curtail the production of our artists, we present herewith the painting equipment of certain masters who, like Greco, Corot, or Matisse, have an easily identified string of modern followers, along with others selected to illustrate certain well defined technical-stylistic approaches to painting. Frequently one man may develop an original solution to his problem when he learns how another obtained his finished results. Between the twenty-seven tones of Delacroix and Mondrian's four primaries lies an obtainable range for every artist working today, whether he wishes to emulate the scintillating prismatic vision of Impressionism, the plastic pigment of a Goya, or the dry pure tonalities of the new objectivity.

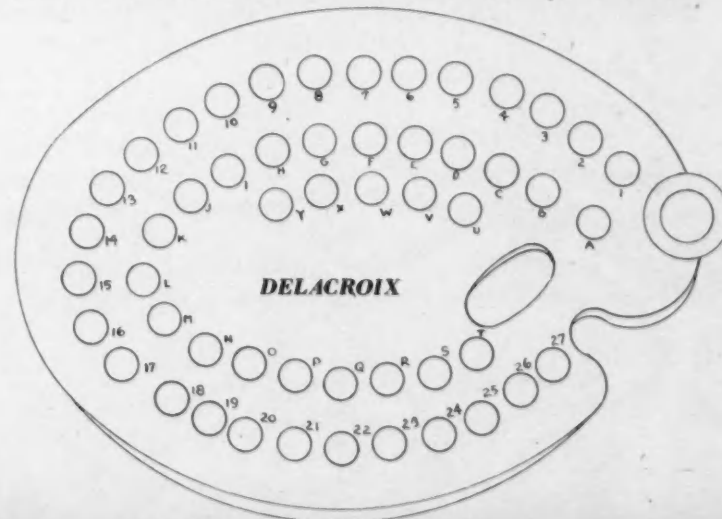
Le Brun and Moreau-Vauthier express the rapturous or ro-

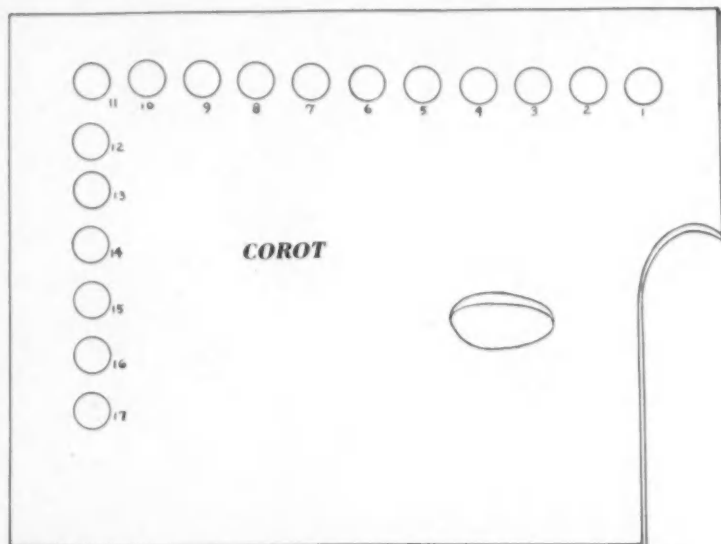


GOYA painted quickly, retaining the freshness of wet paint. The colors tabulated above are: 1—flake white, 2—Naples yellow, 3—yellow ochre, 4—brown ochre, 5—light red, 6—vermilion, 7—burnt sienna, 8—crimson lake, 9—cobalt blue, 10—raw umber, 11—burnt umber, 12—ivory black. J. L. DAVID, meticulous Neo-Classic painter of enameled surfaces (below) used seventeen: 1—white lead, 2—Naples yellow, 3—yellow chrome (at end of his life), 4—yellow ochre, 5—lake, 6—ochre, 7—brown ochre, 8—iron yellow, 9—Chinese vermilion, 10—cinnabar, 11—Cassel earth, 12—red brown, 13—ivory black, 14—Frankfort black, 15—ultramarine, 16—Prussian blue, 17—mineral blue.



"I have never seen a palette so meticulously prepared as Delacroix's... like a carefully chosen bunch of flowers," said Baudelaire. Straight colors: 1—white, 2—Naples yellow, 3—yellow ochre, 4—vermilion, 5—Venetian red, 6—cobalt, 7—emerald green, 8—green bice, 9—burnt olive, 10—raw sienna, 11—burnt sienna, 12—Cassel earth, 13—ivory black, 14—Prussian blue, 15—Egyptian brown, 16—cadmium, 17—Indian yellow, 18—light chrome yellow, 19—yellow lake, 20—rose madder, 21—Florentine brown, 22—burnt lake, 23—yellow lake, 24—raw umber, 25—grey ultramarine, 26—burnt umber, 27—zinc yellow. Composed colors, all but four mixed with white, occupy the central circles: A—Naples yellow, B—yellow ochre, C—brown red, D—cobalt, red lake, vermilion, E—Cassel earth, F—cadmium, vermilion, G—Prussian blue, H—emerald green, olive, I—lake, vermilion, J—rose madder, cobalt, vermilion, K—vermilion, yellow lake, cadmium, L—Prussian blue, rose madder, M—cadmium olive, N—yellow ochre, olive, vermilion, O—raw umber, Prussian blue, P—raw sienna, burnt sienna, brown red, Q—vermilion, cadmium, R—emerald green, olive, S—lake, vermilion, cobalt, Prussian, T—light cadmium, vermilion, U—lake, cobalt, vermilion, V—emerald green, X—Cassel earth, Y—Frankfort black, Z—raw umber.



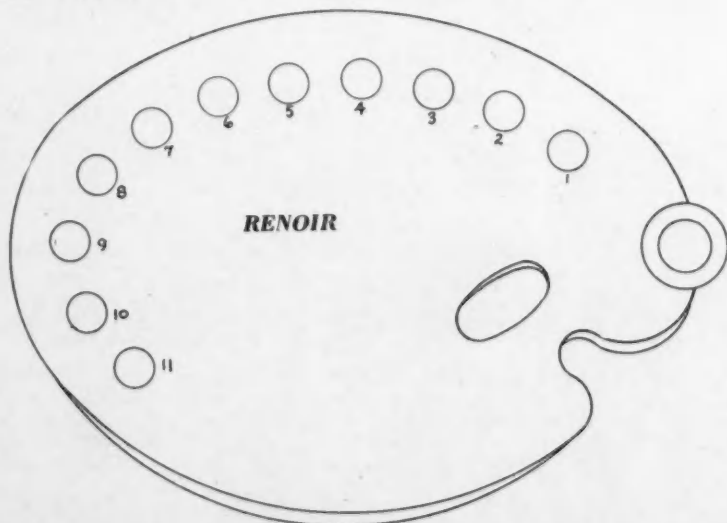


SQUARE-SHAPED, the palette of Corot was arranged in the following manner: 1—yellow lake, 2—light cadmium, 3—cadmium yellow, 4—white lead, 5—Naples yellow, 6—yellow ochre, 7—raw sienna, 8—burnt sienna, 9—vermilion, 10—Verona green, 11—rose madder, 12—Robert's lake, 13—cobalt, 14—Prussian blue, 15—emerald green, 16—umber, 17—Cassel earth.



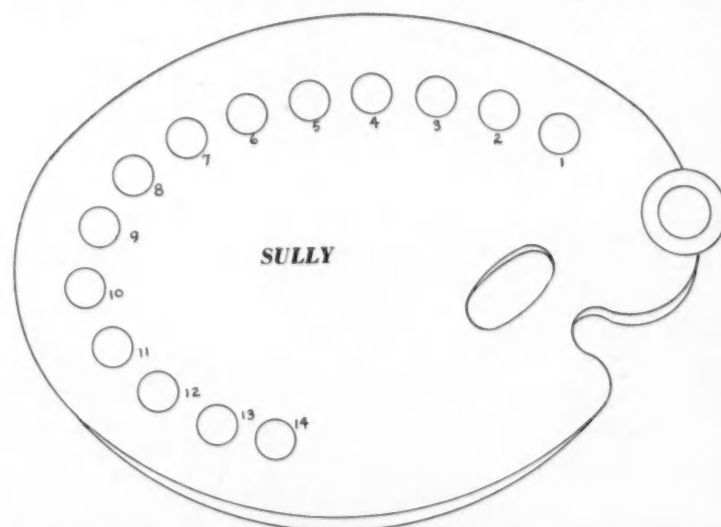
ABOUT 1875, with the Impressionists' cult for light, blacks and browns went out for good. Pissarro has an astonishingly short color range but one that sings with prismatic tones: 1—white lead, 2—chrome yellow, 3—vermilion, 4—rose madder, 5—ultramarine, 6—cobalt, 7—cobalt violet, the latter only used at times. As is well known, these colors mixed themselves on the canvas by being placed in tiny touches one alongside of the other.

RENOIR'S celebrated flesh tones were based on ochre and madder. His oval palette was loaded as follows: 1—white lead, 2—pink madder, 3—red ochre, 4—cobalt, 5—emerald green, 6—cobalt green, 7—green bice, 8—Naples yellow, 9—yellow ochre, 10—raw sienna, 11—ivory black.



mantic viewpoint on paints, but there are really two schools of thought about color, just as painting itself ranges from one pole, that of fully-loaded, imaginative canvases, to its opposite, that of precise, conservative, academic work. A modern kibitzer, Amédée Ozenfant, puts in a note of caution as to rapture and bluntly says that, unlike Le Brun, he considers the palette not as the mother of the color but rather as its spoiler. "The palette," he declares, "makes most artists take chances. They find it seductive to mix colors at random."

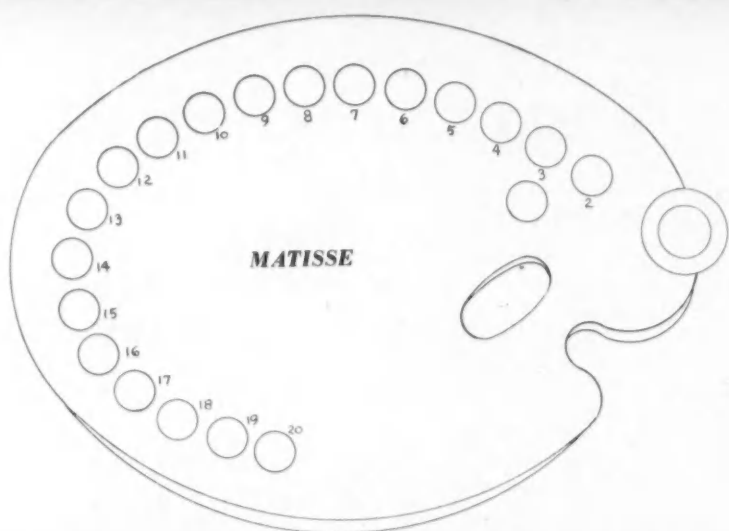
First, as to the mixing palette itself. There is Walt Kuhn, for instance, who claims that he has no palette. That upon which he lays out paint is a board with a vertical handle—the thing must weigh about fifteen pounds—resembling the piece of wood a plasterer holds in one hand as he works. On it a great supply of each one of his paints is spread with no intervening space between it and its neighbor. Coloristically, it looks rather like a pigment dump-heap, except that the light colors are massed at one end, the dark at the other. Kuhn admits that it is systemless, but he can pick from this grab-pile any color he wants. Since he mixes color not on this curious board but on



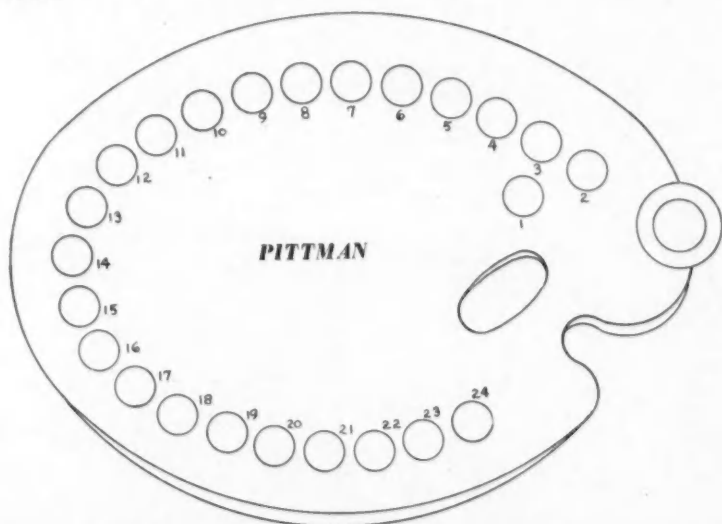
SULLY, with a warm but discreet palette, rings the Romantics' changes on umbers, siennas, and ochres, as does many an academic portraitist today. His scale is thus: 1—yellow ochre and white, 2—burnt sienna and white, 3—ultramarine, 4—burnt sienna, 5—Chinese vermilion, 6—Indian red, 7—raw umber, 8—raw umber and white, 9—raw umber and still more white, 10—raw umber and white with a little burnt sienna, 11—burnt sienna and raw umber, 12—flake white, 13—yellow ochre, 14—ivory black.

the canvas itself, he must be regarded as very original. Yet by this method his painting achieves an enameled, mosaiced appearance, as of an old master.

The careful, highly scientific school of palette arrangement to which Ozenfant belongs has the more followers. Many of them tend to fall into the academic circle, yet there can be divine madness in the results from their method if they have brilliant ideas, if they are Ozenfants or O'Keeffes. Georgia O'Keeffe explains the secret of her clear color by the fact that she is "maybe absurdly neat," cleaning her brushes incessantly. She will mix a few tones herself from powdered color but buys most of them in tubes. Ozenfant and O'Keeffe, as well as Speicher, also agree on using glass as a mixing palette, a custom which is increasing, as is that of using a movable table with wheels to support the palette. Ozenfant has a glass physicians' table on casters, O'Keeffe an iron tea-table on wheels or a paper-hanger's table. Here each hue is mixed separately. Ozenfant arranges his color in jars as the ancients did and keeps them covered with cellophane when not in use. O'Keeffe maintains

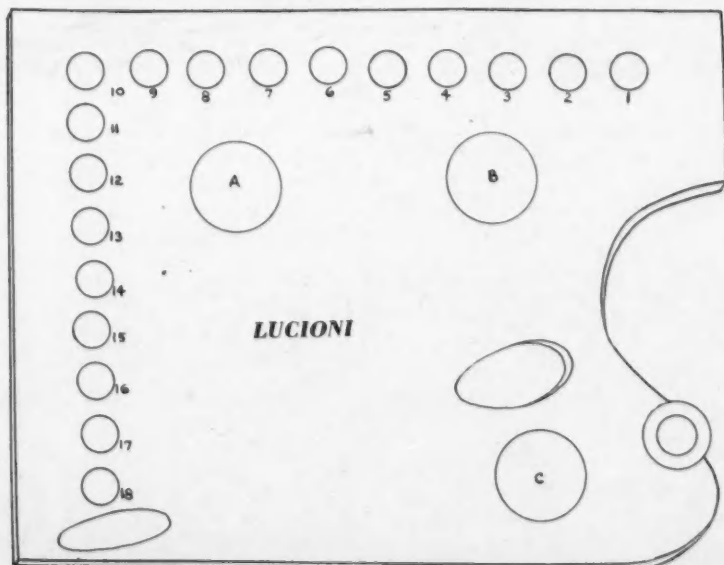


MATISSE'S palette, with its reds, violets, and greens, reads like a chart of one of his paintings, indicates how much pure color he uses. Its twenty hues are: 1—stronthian yellow, 2—light cadmium, 3—cadmium yellow, 4—cadmium, 5—yellow ochre, 6—Venetian red, 7—ochre, 8—burnt sienna, 9—dark cadmium red, 10—light cadmium red, 11—scarlet lake, 12—light violet, 13—deep violet, 14—cobalt blue, 15—deep ultramarine, 16—cobalt green (Blox), 17—cobalt green (Blox No. 2), 18—emerald green, 19—ivory black, 20—white.



HOBSON PITTMAN, who keeps his brushes scrupulously clean despite the fusing tones in his work, uses: 1—peach black, 2—ivory black, 3—raw umber, 4—burnt umber, 5—raw sienna, 6—burnt sienna, 7—earth red, 8—Indian yellow, 9—yellow ochre, 10—mars violet, 11—zinc white, 12—veridian, 13—terre verte, 14—baryte green, 15—cerulean blue, 16—cobalt blue, 17—French ultramarine, 18—alizarin crimson, 19—cadmium red medium, 20—cadmium red deep, 21—cadmium yellow deep, 22—aurora yellow, 23—Naples yellow, 24—cadmium orange. Pittman's medium is poppy oil.

LUCIONI, who underpaints scrupulously, glazing to get his enameled colors, proceeds as follows: 1—ivory black, 2—alizarin crimson, 3—burnt umber, 4—burnt sienna, 5—Venetian red, 6—raw sienna, 7—transparent golden ochre (sometimes, instead of yellow), 8—yellow ochre, 9—cadmium red, 10—cadmium orange, 11—cadmium deep, 12—cadmium yellow, 13—cadmium yellow pale, 14—white, 15—cerulean, 16—cobalt, 17—French ultramarine, 18—veridian.



her paints in a fishing-tackle box. Max Ernst, who belongs to the expressionist-romantic offshoot of Surrealism, employs as a mixing palette a Lucky Strike tin cigarette box in which the dark colors he uses look discolored, mud-colored, and melancholy. Sometimes he puts into this systemless matrix a tube-cap to act as a container for oil and turpentine.

But it is not the palette the artist holds that is so important as the colors on it and what he does with them. As can be seen by a glance at the accompanying tables, the classic or academic palettes of the nineteenth century—David's, and even Delacroix's—were made up chiefly of earths and ochres. This was as much so for Veronese, Titian, and El Greco as for the French, the Dutch, and the Flemish. Modern colors, perfected by chemistry, had no place in these palettes. What purity and brilliance was obtained came from the artist's grinding his own, as our Copley did, or from an intelligent system of underpainting and glazing, or both.

Thus a fairly steady type of selection of pigments, which can only be termed classic, has done duty from the late Renaissance and was common to painters as different as Goya and David, and, in fact, to most portraitists down through the first three



WHISTLER'S short and distinguished scale lay between black and white, the two key tones of his work: 1—white, 2—yellow ochre, 3—raw sienna, 4—vermillion, 5—Venetian red, 6—Indian red, 7—burnt sienna, 8—umber, 9—cobalt, 10—mineral blue, 11—black. His self-designed square palette is neatly compartmentalized, suggests inflexible method and purpose.

quarters of the nineteenth century. But about 1875 the palette was revolutionized by the Impressionists. Blacks and browns went out. Instead of Ingres' sixteen colors, with Pissarro there were but seven or eight, and they brilliant and unacademic. Yellow, red, and violet at their most intense, plus lakes, vermillion, cadmiums, chromes, and Verona greens came in to rule the palettes of Renoir, Pissarro, and Monet. This was a revolution, but in respect to colors it brought in those more likely to deteriorate. So, from this time on, the classicist or academician is found denouncing the new pigments—or the paintings made by them—because they are short-lived, while the progressive painter criticizes the classic palette because it is drab and uninteresting.

Yet few new colors were devised. It was rather that proportions and variety were shifted, as painters like Manet, Monet, Whistler, and Sargent began to paint pictures by what the late Roland Rood characterized as "scattered attention." Often the colors of conservative painters who were almost exclusively portraitists, like Sully, rang the changes on umbers, siennas, and ochres. These mean less to Matisse, whose palette sings with cadmiums, reds, and greens, as though he had realized that reds were not necessarily violent in light which enthrones several kinds of purple. The generation of 1875 was followed by the Neo-Impressionists, who, as one of their number, Paul Signac, wrote, "like the Impressionists, have (Continued on page 32)

OUR BOX SCORE OF THE CRITICS

CONDENSUS OF NEW YORK REVIEWERS' OPINIONS OF ONE MAN SHOWS CONDENSED FOR QUICK REFERENCE

ARTIST & Gallery
(and where to find
ART NEWS' review
of each exhibition)

NEW YORK TIMES
Howard Devree—H. D.
Edward Alden Jewell—E. A. J.

HERALD TRIBUNE
Cariyle Burrows—C. B.
Royal Cortissoz—R. C.

SUN
Henry McBride—H. McB.
Melville Upton—M. U.

WORLD-TELEGRAM
Emily Genauer—E. G.

BENNETT, Downtown
(see ART NEWS,
Nov. 15, p. 28)

... has been governed not so much by the objectively picturesque as by a desire to interpret the character of the scenes he has visited—streets and churches in Bolivia, a garden in Peru, the harbor of Buenos Aires. ... In a group of natives the figures are especially well done. Landscapes are feelingly presented.
H. D.

... exhibit all the taste and personality that characterized his earlier work. ... This time there are fewer purely industrial studies, more of what the artist might be drawn to because of their revelations of native life and the general character of the countries. Bennett has a fresh, pleasant sense of color, not at all a robust feeling for it, and a sensitive style of painting.
C. B.

They are travel pictures of course, with the difference that the artist has not always followed in the wake of his predecessors and painted a guide book of interest. At Rio, for example, instead of painting the harbor he has strayed a bit and presents an impressive impression in his "Mountains Surrounding Rio, Brazil."
M. U.

BINFORD, Midtown
(see ART NEWS,
Nov. 15, p. 24)

Sympathy and keen observation are evident in the work. ... "Moaner's Bench," "The Lamp Cleaner," and several others testify to the artist's interest in his humble neighbors. And in "Chickens" he has probably reached his best color thus far. His work has gained steadily in stature in the last two or three years.
H. D.

... is by way of becoming a valuable addition to contemporary American art. He has imaginative vigor, originality, and is conscious of vital native currents in subject matter. ... The variations of tempo and style, typical of the young artist, are beginning to fuse into a harmonious, well-grounded pattern.
C. B.

The artist is a realist who builds up his subject matter solidly and compactly. His color is rich, warming at times into a positively African indulgence in brilliantly contrasting and harmonizing hues. "The Lamp Cleaner" is a particularly effective example in this line.
M. U.

Only a first-rate painter could have managed the tender, sensitively brushed, luminous Lamp Cleaner, or the animated Razor Fight, done with the same flickering kind of brushwork; or the lively, opulent Moaner's Bench. And only a draftsman of sensibility and imagination could have penned the series of sketches.
E. G.

CANEDO
Schneider-Gabriel
(see ART NEWS,
Nov. 15, p. 29)

His meticulous and expert pencil work, like silver point, overshadows his brushwork, which produces the effect of hard, overgrown and rather sterile miniatures.
H. D.

It is a beautiful and distinctive art, not without its imaginative overtones, and at times it is released from the excessive finish at which I have glanced and takes on a modicum of breadth. ... Draughtmanship like his commands whole-hearted respect. His color as well as his line is pure.
R. C.

He no longer devotes himself to those meticulously modeled nudes that formerly chiefly occupied him. In the change his work seems to have taken on a more serious, even religious character, as is evidenced by "The Angel of the Annunciation."
M. U.

He still draws magnificently. He still handles surface as if it were so much enamel on which any visible brushstroke would be a defect. His work is still of classic character—and coldness. Here is superb craftsmanship, minuscule perfection of detail, but absolutely no breadth or freedom.
E. G.

DE CREEFT, Passaic
(see ART NEWS,
this issue, p. 14)

Quite the highest level of achievement José de Crefft has attained. ... every piece comes up to de Crefft's most exacting standards, and that means the top stratum of American sculpture. ... is a consummate craftsman and this show deserves four stars.
H. D.

Nowhere along the line has he been so convincing as now, where his approach is more human, more sensitive and serene. An industrious craftsman, De Crefft during the last year has produced all but two of these fifteen subjects. ... None of them is slighted. A finely imaginative piece is the figure called "Night," and a particularly powerful one, the gigantic head of a Tibetan ascetic, "Himalaya."
C. B.

The various stones and woods he uses seem to suggest themselves the ideas that materialize beneath the artist's chisel. ... The major piece, however, is something to which no exceptions may be taken. It is a large head in beaten lead, called "Himalaya" and it is one of the most powerful and moving of Mr. De Crefft's carvings.
H. McB.

... can bring more warmth and glow and seductive lushness out of a piece of cold stone than any sculptor I can think of—except those of India hundreds of years ago. ... Like them, this modern artist works with round, swelling volumes organized into exuberant rhythms. In his work, as in theirs, all this sensuousness has been controlled by abstract intention. ... There are strong differences in form.
E. G.

DETWILLER,
Eggleston
(see ART NEWS,
this issue, p. 28)

... canvases of Maine: big, bony, vigorously brushed pictures. "The Summit," with its pine and huge rock, one of his best pictures, seems a symbol of rugged New England.
H. D.

Generally rugged in feeling, his work ranges with vigor from "The Summit," a strong picture of trees and rocks, to "Stop Nets," a small study of fishing boats, which is one of the most successful pictures exhibited.
C. B.

... paints landscapes and off-shore subjects with understanding and sympathy. "The Summit," "Oaks in Maine," "The Walcomsac," "Muscongus Bay, Me.," and "Vermont" are characteristic examples.
M. U.

FRIEDMAN, Artists
(see ART NEWS,
Nov. 1, p. 24)

His oils are disciplined, well organized and reflect a sound semi-abstract basis in composition. His color is sensuous, his surfaces are lovingly brushed. ... the head of the girl refugee with haunted eyes speaks volumes more than most of the "social consciousness" painting I have seen in recent months.
H. D.

... fuses his colors subtly and gains richness of texture in his painting. In the tenderness of "Mother and Child" and the wistful appeal of "Refugee" his feeling is compassionate and poetic. Besides his figure work, several landscapes of a similar romantic quality are shown.
C. B.

They're a fine combination of the intellectual, the romantic and the sensuous. The pigment is thick, the colors are lush, and the textures almost tactilely appealing. But these qualities have been held in check by Friedman's command of abstract order. ... And over all there is a brooding poetry.
E. G.

HARE, Kleemann
(see ART NEWS,
this issue, p. 27)

... has progressed steadily since his work was first seen, and in the solidly painted portrait of Edmund Sheedy and the free and direct one of Mrs. Carlton Palmer, he has excelled himself. Taste and excellent color characterize the work.
H. D.

... in a free-thinking and vigorous way, for the most part. His best portraits here are those handled with a sense of pictorial composition. ... They are brushed with flickering strokes, which have the effect of imparting warmth of color and atmosphere.
C. B.

The artist handles his subjects with easy grace whether it be that little vase of roses, the "Mask Dance," or such portraits as "Man With Scarf," or "Mrs. Carlton Palmer."
M. U.

... it's the still-lives that have real quality. They're compactly composed, rather simple arrangements. ... but they have a great deal of movement and their textures are delightful. ... there is a new richness of surface, looser brushwork, more opulent and luminous tones.
E. G.

POOR, Rehn
(see ART NEWS,
this issue, p. 29)

... he seems in some degree to have entered a period of transition. He paints more soberly, with, in the main, less swiftly brilliant decorative élan. The exhibition contains some very excellent things, but the new trend itself has not yet proceeded far enough to give clear indication of the goal sought. The upshot is awaited with enthusiastic confidence.
E. A. J.

... is at his best here, it seems to us, in paintings in which a strict sense of decorative design is brought into play with harmonious pattern and color. He is also good in his new California marines, in what may be called chromatic variations on the coastal subject. Less can be said for Poor's figures and portraits, which are well planned and executed, but excessively dull in color.
C. B.

... are not of the artist's best vintage. They are probably by-products done in the off moments from his murals, and betray a certain nervousness and lack of concentration. The small water-colors and the self-portrait are his best.
H. McB.

... has reduced natural forms in them almost to the point of abstraction. But unsatisfied with dynamic pictorial organization alone, he has enriched his textures till they have the loveliness of a fine fabric. At the same time he is a romanticist, always conveying a sustained lyric mood. ... Poor is a somber painter. His palette is usually low in key, and limited in range.
E. G.

SITTON, Grand Central
(see ART NEWS,
this issue, p. 27)

... is showing water-colors of the West, a little high in key but distinctly better than most of his oils I have seen.
H. D.

... generally he is attracted by what might be called the pure, natural character of the country. ... One admires his courage, especially in tackling the dazzling pattern of the "Painted Desert," a formidable subject for any artist, but most of all the general clarity, sureness and serenity of his work.
C. B.

... expresses himself with energy and clarity. He is at his best, and clearest, in the landscape of "Mount Tallas, Lake Tahoe" and in the "Southern California Oil Fields." This last one is picturesque in spite of the theme, for the oil wells spring up as naturally as pine trees and do not seem to interfere with the goings-on of nature in the valley.
H. McB.

The technique has loosened up enormously. His designs are free and sweeping, stripped of superfluities, and full of depth, and vitality, and rhythm. His color has brightened in some cases. Where it is quiet it is invested with a pearly, iridescent glow. His pictures have air and expansiveness.
E. G.

TOMKINS, Morton
(see ART NEWS,
this issue, p. 28)

... presents city vistas and the countryside of New York and Pennsylvania. Her oils are rather flat and airless but the water-colors are bright and fresh.
H. D.

Brightly colorful and with deft notations of life, these subjects range from a lively park scene in midtown Manhattan to rural landscapes and farms. Several watercolors are especially good exhibits.
R. C.

Her best work is in landscape. And while she has covered much territory in her search for themes, her water colors "Sheridan Square, 1 and 2," which she apparently got from her apartment window, seem rather to lead the lot in interest.
M. U.

WERNER, A. C. A.
(see ART NEWS,
this issue, p. 29)

The subway and its ramifications have given sculptor Nat Werner material for some very human and humorous little terracottas. ... The material seems to me better suited to illustration than sculpture, but Werner has made the most of it in the medium, and a pretty effective most it is.
H. D.

... make an oddly unusual little show for an erstwhile serious artist. While nothing very important may be claimed, Werner's sense of sketch-composition is brightly descriptive, sometimes—as in "El Demolition," pleasantly imaginative.
C. B.

Small terra cottas, sixteen of them, devoted to the humor, weariness and just plain crowding and hurry of the crowds on the city's subways.
M. U.

They're as gay, as whimsical, as airy and utterly delightful as anything you ever saw. The series of them are called The Subway. Tiny things, they depict subway crowds jamming stations. ... makes space count in these things, gives it a positive sculptural function.
E. G.

THE PASSING SHOWS

FROM C. T. Loo's great collection of Chinese art over one hundred objects—some of them of capital museum quality, some within the reach of Christmas shoppers—are on exhibition for the joint benefit of the Chinese and the French war relief at headquarters of the Coördinating Council of French War Relief Societies.

First among the headliners is one of the largest porcelain figure groups ever made, an intricate and lovely Kwan-Yin of the K'ang Hsi period and its companion, a small child, possibly Buddha. For its grace, the beauty of its glaze, its uniqueness, and the sheer marvel of its technique, this group leads the show. But it shares honors with a Sung scroll painted with one hundred



SUNG DYNASTY wooden figure of ascetic. C. T. Loo at the Coördinating Council of French Relief Societies.

geese as only a Sung painter could sweep them onto paper, some Sung wooden sculptures, a sixth century creamy glazed group of court figures, later ceramics, and three important Coromandel lacquer screens.

The largest portion of the exhibition is devoted to eighteenth century paintings which show the facility and virtuosity of Chinese painters at their peak. If we miss here the *finesse* of Sung, nevertheless a thousand years later these eighteenth century painters worked well within the old tradition in spacious landscapes. Others did exact still-lives, painting fruit much as Dürer might have painted it. (Prices: \$75-\$150,000.)

THE Quincy Shaw McKean Collection at the Wakefield Bookshop, is, as William Rose Benét

once wrote on another occasion, "oddly idiosyncratic." Less publicized names jostle Vlaminck, Gro-maire, Chirico, Lurçat, Luks, and Ganso. Alexander Brook puts in a very unusual appearance with his luscious, loose, Laurencinesque *Child with Muff*. (Prices: \$50-\$1,500.) Charles Owens of West Virginia follows. He paints freely, easily, large landscape and architectural forms but is especially happy in scenes of Paris, making the most of café corners with bright yellow blinds and other notes of color. (Prices: \$30-\$200.)

Artist-in-residence at the University of Vermont, Francis Colburn, presents at Knoedler's his dark, discrete, and metallic oils, with one tempera called *Erosion*. He patterns well, as in *Quarry*, the best composition of all, and in the animated *Playground* escapes clutter, while handling many figures almost as deftly as Bruegel. (Prices: \$25-\$400.)

THE Macbeth Gallery mounted in succession two diametrically opposite shows. The first, of Jean Paul Slusser, from Michigan, showed watercolors, broadly brushed on wet-looking paper, delicately colored, and inclined to be misty in local color areas. The landscapes tagged No. 2 and No. 8 were to be remarked above others. (Prices: \$65-\$75.) The second show produced one T. Chambers, an American active between 1820 and 1840 who mastered, in a manner of stylized clouds, sharp sails, rocky knolls, waterfalls, natural-rock bridges, and white church steeples, the elements of romantic landscape along and near the Hudson River. Yet he painted them with such taste and balance that views of Kingston, of the Upper Bay, and a cove on the Hudson could not be improved upon in this brown-green darkling style of Currier & Ives. A notable show and a notable discovery! (Prices: \$300-\$1,200.)

AS A portraitist Channing Hare's large following is doubtless due to his ability to render the chalky whiteness and paper thinness which make the image of fashion today. When, in certain paintings at the Kleemann Galleries, he permits himself a little more warmth—the arms of Mrs. Carlton Palmer, for instance—we see what he could have been if he had directed his efforts to being more of a painter's painter. (Prices from \$150 to \$2,500.) Above the attractive new Bonnier's Bookshop on Lexington, a gallery for art and occasional crafts opened with a show



T. CHAMBERS: "Cove on the Hudson," in the one man show of this newly discovered early American at Macbeth.

by the Swedish Nerman. Caricature of male musicians and beautification of female sitters are his specialties, with engaging nursery paintings in between. (Prices: \$25-\$700.)

"A pleasant sort of diary" is John Sitton's own description of the watercolors at Grand Central in which he relives a vacation in the far West. If his palette is hardly true to the desert country, these pictures are agreeably enough composed and infectious in their enthusiasm. (Prices \$75 to \$100.) Lekakis, the American-born Greek at the Artist's Gallery, goes in for antiquarianism with patinas and time-softened forms that recall the long-buried glories of his native land. Of the little bronzes, which bear a general likeness to the archaic figures of almost any Mediterranean culture, a small pair of dancers is thoroughly attractive. (Prices: \$20 to \$50.)

Guileless infant or latent tiger,

Weyhe's "Cats" show realizes the fancier's fondest dream about his pet. Along with the brilliant photographs of Ylla there are such authorities on the subject as Peggy Bacon, Wanda Gag, Bonnard, and the makers of Staffordshire pottery. A poster-size Steinlen and Marck's wood engraving are other engaging items. (Prices from \$3.50 to \$125.)

THE exhibition of Graphic Art at the National Academy covers parts of three floors. This year the show is not so distinguished in genre or still-life, Luigi Rist's fine woodcut, *Scallops*, alone being noteworthy. But in landscape and architecture beautiful prints are more numerous—Pleissner's drypoint, *Salmon Pool*; Woiceske's *Winter Sunlight*; Rose Kappel's pencil drawing *Fishing for Smelts*; John Heagen Eames' drawing *Institut de France*; Walter Tittle's extraordinary blue paper dry-



FRANCIS COLBURN: "Quarry." The artist-in-residence of the University of Vermont shows currently at Knoedler's.



ANONYMOUS: "Portrait of a Lady," ca. 1800. Harry Stone Gallery.

point, *The Glory that is Chartres*; Gerry Peirce's drypoint, *The Pass*; Alan Crane's glittering lithograph, *Tlaxcala Church*; Armin Landeck's drypoint, *Tenement Walls*; and Chamberlain's *Raleigh Tavern*. The figure pieces of most merit are Leon Kroll's sanguine and Barry Faulkner's *Head*. (Prices: \$3.50 to \$150.)

Two other group shows were at the Fine Arts Building, the New York Society of Painters' 27th Annual and the Catherine Lorillard Wolfe Art Club's forty-sixth annual. The former arranged its paintings in one low line at eye level, creating a neat, businesslike, and artistic impression. (Prices: \$250-\$2,000.)

The Catherine Lorillard Wolfe Club presented good landscapes. In the still-life section, Nell Van Hook, for her *Lilacs and Tulips*, and Mildred H. Miller, for her *Flirtation*, were to be noted. (Prices: \$20-\$350.)

THE early American picture of the month is doubtless the one-painting showing at Carstairs of Gilbert Stuart's breathing likeness of Captain James ("Don't give up the ship") Lawrence, U.S.N., who was killed in the celebrated naval duel in 1813. For years it hung in the New Jersey Historical Society and has recently, through a court decision, been returned to the sitter's heirs. Freshly cleaned, it is in a perfect state of preservation, an unusually vital and beautiful example of Stuart's style.

Those American Pioneer painters who were Stuart's untutored or provincial contemporaries and followers are given the gallery at Harry Stone's in celebration of his publication of Carl W. Drepperd's book, *American Pioneer Arts and Artists*. For the native painters who have no conscious ties with Europe, Drepperd prefers the term "pioneer," believes that the only "primitive" American art is that of the Indian. The skilled hand that drew the portrait of Deborah Salomon found at Boston was much more than that of a mere limner, and other portraitists, still-life painters, and genre artists profes-

sional or amateur (often they were children) were blessed with a sense of design greatly in demand and generously sampled in the exhibit. (Prices: \$60-\$1,200.)

TO William Jewett's Tweedledee Samuel Waldo played Tweedledum. When they painted together, they were indistinguishable, though the resultant portrait was apt to look a little slicker than if it had been painted by Waldo alone. It was a successful corporation, however, which did away with signatures and adopted the stencil, imprinted on the back of the canvas,



SAMUEL WALDO: "Man with Fob Pin." John Levy Galleries.

as token of the partnership. Yet although the pair turned out some very good portraits, as the John Levy Galleries show, Waldo, when unteamed, did better. His *Man with Fob Pin*, of 1820, is admirably strong and suggestive of a rich life. Waldo's style was uneven: it could become metallic and stiff, stereotyped and romantic à la Morse, and then just honest and strong—his finest phase. Miss Harper, the best woman's likeness, proves how fluent he could be. (Prices: \$350-\$1,200.)

A paler portraitist is Arline Geneaux, exhibiting pastels, watercolors, and chalks at the Guild Gallery. Le Comte Fleury and Dorothy reveal this Quebec artist at her best for character limning. (Prices: \$50-\$100.)

AN introvert desperately trying to break down the barriers which separate him from the world of men is what Rederer's self-portraits show him to be. Almost ferocious in their energy and conviction, Rederer's titanic heads, most of which resemble his own, are heavily painted in a short but interesting color scale, build up into the climax of expression which made the reputation of this distinguished Swiss artist. (At Lilienfeld, prices from \$150 to \$2,500.) At Babcock, the late Cuban coffee merchant Jaime Carret also searches his own face, but in the philosophical spirit of solving there-

by the hopes and discontents of a lifetime. Carret's self-learned technique was developed around the volume and depth he knew were obtainable within the pigment itself. Many of his landscapes have the sweep of the nineteenth century Eugenio Lucas. The concept is romantic, strictly Spanish, and not of today. (Prices from \$350 to \$750.)

Another Cuban, Wilfredo Lam, makes no secret of the homage he pays Picasso. Of course the two of them share a common passion for the "superb African" but there is no doubt that certain stripings, certain firecracker and tassel forms were taken straight from the older man. Lam, through Picasso, has also recognized the effectiveness of clothing a ferocious subject in gentle color. As his monster he has adopted the horse and a savage headdress of horsehair which, in those pictures which are not too diffused, induce quite a plausible alarm in the visitor to the Matisse Gallery. (Prices not quoted.)

Fusing paints to make an olive grove or a blossoming orchard seem ready to take off in smoke is Rubin's specialty at the Bignou Gallery. When applied to the figure of the Rabbi in *Breaking of the Bread* a million glinting colors are added and the effect is slightly nauseous and



JAIME CARRET: "At the Easel." Memorial show at Babcock.

decidedly over-emotional, paralleling the emphasis on highlights which detract from his otherwise effective still-lives. (Prices from \$500-\$1,500.)

SEVENTEEN Eilshemiuses lying cheek by jowl, take two away, and the rest begin to howl. Not a very pretty sentiment, but if at Durand-Ruel, one were actually to discount the two earliest, one loses, in our opinion, the keystone pictures. For it was before 1913, when the artist was leaving out the two "i's" in the signature—thus, Elsheimus—that he generally produced his most moving work. Such are *Samoa* (1907) and *Biskra* (1909)—because they are the ones fullest of color, happy blues, and feeling. As for the later ones, if one cares for

spooks, they are full of them. (Prices are not quoted.)

The title of Kraushaar's new show is "Artists of the Last War." These include George Luks, Henry Schnakenberg, Gifford Beal, John Sloan, and Guy Pène du Bois. One remarks that the works with most afflatus are those dealing with parades or victorious home-comings, e.g. Luks' fine *Blue Devils* and Beal's inspiring *Parade*, and not Schnakenberg's bombed church. But, perhaps by pathetic fallacy, the two former also happen to be the best paintings. (Prices: \$200-\$2,000.)

THIRTEEN abstract compositions by Alice Mason at the Gallery of Living Art are acceptable in color and care of composition and technique, but are meaningless and rather charmless in their forms, which seem to point at a distant remove to Miro. Only there is little sense here of joy or humor. (Prices not available.)

An adept at sea scenes with fishing smacks and dinghies under blood-shot, lowering skies is Frederick Detwiller at the Ward Eggleston Galleries. Tiny canvases, almost notes, show him off with special merit, although *Stop Nets* is ambitious in composition. (Prices: \$50-\$400.) More successful in picking out objects distinctly, for all of Detwiller's outlining, is Helen Tompkins at the nearby Morton Galleries. This may be because she makes more of an ally of the sun. The way she handles color in *Schaefferstown* and *Harrisville Pond* gives the observer much pleasure. (Prices: \$25-\$100.)

SCULPTURES which are really pictures in the round are the chief attraction down on Eighth Street. At the Clay Club, Sally Bodkin caricatures her fellows in some telling single figures, but she seems to prefer to do them up in terracotta groups more notable for pictorial



FREDERICK DETWILLER: "Stop Nets, Maine." Ward Eggleston Galleries.

than sculptural qualities. (Prices: \$5-\$250.) Nat Werner's series limning the subway in terracotta (shown at A.C.A.) also attacks a painter's subject with some of painter's methods including the use of slip-paint for added color. His work, for the most part less "cute," depends more upon plastic touches than Bodkin's: he bends the clay to catch the light, and the forms, briefly modeled, are nonetheless realized. (Prices: \$40-\$100.)

Geri Pine, Werner's wife, shares the A.C.A. with him by showing pastels notable for a fine dash which comes out very well decoratively. Our favorites are the proud roosters, but a lot can be said in favor of the flowers. (Prices: \$40-\$100.)



EDITH R. ABBOT: "Farm on Peace Street." Argent Galleries.

WELL known over a long period for her inspiring gallery talks at the Metropolitan Museum and for her book *The Great Painters*, Edith R. Abbot is a good practitioner as well. She studied under Chase and that fine but modest artist, Arthur Dow. At the Argent Galleries she is having a show of New England landscapes and interiors. Her paint quality is attractive, she draws and observes well and has decided feeling for place and color value. (Prices: \$85-\$300). Ella Van Dyke, also an Argent exhibitor, finds her ultima thule in watercolors where darkest browns and swathes of sapphire takes the play away from other colors. With undoubted sense for composition, it is as if a piano player stepped on the loud pedal and kept it down a little too long. (Prices: all \$100.) Gertrude Weyman, third member of the trio, excels in pens, pastels, and tinted drawings of animals. (Prices \$7.50-\$35.) Her rightness and cleverness came refreshingly after Puma's odd, ungraceful, and exhausted drawings of circus types and others in the opening show at his new penthouse gallery (Prices: \$20 to \$75.)

With customary ease and celerity the Dutch artist Joep Nicolas has turned out a cycle of mural drawings for Holland House which depict his country's contributions to the four freedoms. Fluidity of com-



HENRY VARNUM POOR: "Sun and Shadow," one of the new California coastscapes in his one man show at the Rehn Galleries.

position, which is one of Nicolas' fortes, is as usual in evidence the groups of figures, divided by hand-some explanatory texts, being indeed a credit to the great names they honor. In the hands of this experienced artist even a brief color scale becomes eloquent.

IF Henry Varnum Poor, now at Rehn's, hasn't had a solo show in New York for a few years, it certainly isn't because he hasn't been working. The present display of new things shows the development of sound portraits, the most delicate of decorative still-lives, and the crea-

tion of novel and beautiful ceramics. It also introduces a new, as yet uncrystallized, facet with the marines Poor has recently made out on the California coast. Rock forms against sea-reflected light are the subjects, reminiscent somewhat of Monet's, but infinitely stronger and more sparkling. Poor contrasts the dark, bleak land formations with his blazing sun patterns, and his technique of scraping the paint off the canvas, leaving in places just the dye, gives great veracity to the textural effects.

The artist's daughter Anne is the favorite portrait model, and he paints her close up and as a figure

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in a coldly-lit interior. His novelist wife, Bessie Breuer, is the subject of another strong figure piece as is his neighbor, painter Lucille Corcos. In the small room, in marine pastels and in ceramics, is concentrated all of that tensile delicacy which is an important part of Poor's contribution. (Prices: pastels, \$50; paintings, \$150-\$1,500.)

IN VENDOME'S four-man group, watercolors—mostly marines—by Rockwell Schaefer show a lot of ability. Our favorite was a flower piece, one of the best of its kind we have seen in some time. Also here are the "porcelli" paintings by Joseph Buzzelli who adapts his sketches for this durable, weather-proof medium, and work by Louis Lipsi and Leandro J. Delgado. (Prices: \$50-\$500.) Down at the Eighth Street Gallery the old Bronx Artists' Guild shows a conservative assortment of oils and watercolors of the Bronx, the rest of the city, and the countryside at large, priced from \$5 to \$100.

At Parsons, an exhibit of the work made by children in the Saturday classes reveals artists aged 7 to 16. There seem to be no precocious young Raphaels here, but the youngsters have as good a flair for design as many of their elders and better than some.

Peter Takal, whose highly educated pen line has been employed, since he arrived here in 1937, by glossy magazines and top ranking specialty shops, is showing his brittle

and sophisticated product at Nierendorf (the 18 East 57th Street branch). He concentrates on drawings, using a highly tempered line and often branching off into novel effects with colored grounds sometimes of tinted burlap. His paintings seem to us to be less successful—he goes in for atmospheric effects clever almost to the complete exclusion of intelligibility. (Prices: \$50-\$180.)

CONVENTION of subject and in general of technique mark Irene Wyatt and Alexander Sideris. The latter, who showed at the 60th Street Galleries, is uneven, at his best in flower pieces. (Prices not quoted.) The former, at the British Art Center, is a product of the Slade School and handles paint—thinly and leaving canvas untouched—à la Sickert. (Prices \$30 to \$350.) Here also the Audubon Artists Group presents some extremely good pictures. That old campaigner, Everett Shinn, never well enough known, has a marvelously drawn and colored pastel of the Rue Notre Dame, Paris. Frederic Whitaker's watercolor, John Z. Miller's oil, and work by Dora Alexander and Edith Morehouse likewise excite attention. (Prices: \$25-\$300.)

The watercolors of Dixie Cooley done in Mexico and the Deep South are downstairs. Except for Nos. 2, 8, 11, and 18, we found that, though she brushes fairly broadly, the color was pale and the composing not altogether outstanding. (Prices \$35-\$50.)

Art After Pearl Harbor

(Continued from page 10)

and Hugo Robus his plastic ability as well as his penchant for repulsiveness. Alexander Calder demonstrates his intricate sense of abstract balance while Chaim Gross continues to balance one acrobat on another. This catalogue is not to be taken as a roll call of honor. It is merely a reassurance that in spite of the "shadow" American art as a whole continues, perhaps out of sheer momentum, undisturbed.

There are, however, a few examples of failures to maintain standards. Hopper, Burchfield, Sheeler, Poor, and Fiene are below par. Kenneth Hayes Miller bathes a landscape with figures in so sentimental a golden haze that one expects the momentary appearance of a rainbow. Hobson Pittman's quaintness must be wearing thin even for his defenders.

The most heartening aspect of the exhibition is the fact that the younger men come off so well. And it is because of that, that we have illustrated them rather than their more frequently honored elders. David Smith's interestingly wrought steel sculpture is a model of fine

workmanship and consummate designing. Hananiah Harari offers an intricate yet well sustained composition in the abstract *Diagrams in Landscape*. Robert Gwathmey's *Non-Fiction*, in which the clever juxtaposition of realism and abstraction serves to point a social meaning, is a beautiful piece of painting. Jack Levine's *Old and New* implies, even though vaguely, a fervent hope for the future. It is, however, sad that Fletcher Martin's promising vigor of a few years back has now been perverted to that school of elegant effeminacy which has already claimed John Carroll and Darrel Austin.

One year after Pearl Harbor this tenth anniversary Whitney show finds American art unchanged. At another time one might, as a rabid partisan of American art, borrow from those other intransigents, the followers of the Brooklyn Dodgers, the immortal paean of hope—"Wait 'til next year!" But the catastrophe of war has exposed so pitilessly the inherent weaknesses within our art that we can only hope, not so much that our art will find its place in the war, for time does not wait, but that perhaps we will learn from it a lesson for the days of peace.

IN RE DECOR

Printed Cottons, Indian and French

INTRICATELY painted cottons which eighteenth century commerce brought to Europe from India, and the French imitations they inspired, are the subject of an exhibition at Elinor Merrell's. It should be as fruitful of ideas for the decorator as it is of pleasure for the casual visitor. The earliest is a large seventeenth century panel whose va-

Signed Pieces by Great French Makers

FURNITURE of France's grande Époque, the eighteenth century, occupies several floors in the new Fifty-seventh Street quarters of Dalva Brothers. Most imposing among the collector's items perhaps is a large desk decorated with silver inlay on tortoise-shell by the great André-Charles Boulle. A century later is the poudreuse, classical and



SIGNED by Jean François Oeben is the Louis XVI inlaid tulipwood upright secretaire, now at Dalva Brothers.

ried and iridescent motifs center around the Indian Tree of Life, focal point of most of these cottons. Building around this central theme, the designers never repeated themselves but recorded their endless blooming two-dimensional visions in the gayest of reds, blues, and, rarely, greens. The exact techniques and the places of origin of many of the pieces are puzzles. The majority doubtless came from India, some perhaps from Java. Where the designs have a European flavor they may as well have originated in the East for the European market as in Europe proper.

In the eighteenth century, they were used as draperies, furniture covers, hangings, and fashioned into dressing gowns. Keeping the designs intact, there are many ways in which they can be well used in contemporary decorative schemes. (Prices range from \$50 to \$500.)

austere, designed for Empress Josephine by Jacob, with bronzes by Toumierre. Jacob too was the designer of one of the most charming intimate pieces in the collection, a curved canapé in rose velvet. Parquetry and marquetry enrich many of the pieces, sometimes furnishing the main interest as in the case of a desk bearing beautifully executed Italian landscapes, sometimes as embellishments of pieces intrinsically beautiful for line alone, as in the case of a delicate slant top desk with an inlay depicting musical themes or a bow front commode by De Wolf. Small tables, some designed by ébénistes like Topino and Pierre Garnier, are charming records of the period and one, once exhibited at the South Kensington Museum, boasts a top of porcelaine de la Reine. Dalva also has a collection of less important pieces and of provincial furniture. (Prices: \$150-\$4,000.)



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First Sculptor from Spain

(Continued from page 15)

guarding the entrance to the harbor of Porto Pollenza. Given *carte blanche*, De Crefft was told to make the place over, depositing sculptures where he saw fit. For the next three years the artist played architect and stone mason and turned out between times some two hundred individual pieces. It was with the money from this job that he came to America. On the boat with him came three tons of sculpture.

For De Crefft's American debut at the Seattle Art Museum he is indebted to its Director Richard Fuller who admired in the Spaniard's work the same qualities which he looked for in his own celebrated Oriental collection. The Ferargil Galleries took him on next, the show to proceed by invitation to the Chicago Arts Club. But it was November, 1929. One month after the crash the market of thousand-pound sculptures was sluggish. The whole venture was rather a come-down and De Crefft, with far too much Majorcan stone dust in his lungs, became seriously ill. Not until 1936 did he emerge again at the Georgette Passedoit Gallery where as he has done faithfully ever since, he now makes his annual appearance.

In the Passedoit show we can form an estimate of just what José de Crefft has accomplished which sets him apart from any sculptor working in America today. In the first place he is a superb technician who handles the hardest stones with ease and brings them down to that jewel-like polish for which the Egyptians set a difficult model. In wood he is equally at home, surfacing the satinwood *King* till it is a delight to the fingers or hacking a length of Georgia pine into a heroic figure like the *Salammbô* which we recall from two years ago. Out of lead he will with equal ease hammer a five-foot head like *Himalaya* or a gigantic bas-

relief. Where his stylization is unique is precisely in its sense of style. He has an Oriental respect for ripe circular form, yet for all their heaviness his figures have a curious grace. When it comes to drapery, bugbear of the *taille directe* school, he does none of the accepted things with folds yet they blow and rustle without detaching themselves from the block. Many a modern sculptor makes you feel that you are in the presence of a talented savage. Not so De Crefft. His *Dolphin* in the entrance hall is as elegant as a Baroque putto. The same movement flows through the whole piece, also the feeling that it is the product of a moment of enjoyment. Other figures, altered to the point of becoming "objects," always remain civilized objects conceived by a man of humor and understanding.

De Crefft's present studio, into which you step directly from the sidewalk, has cavernous cat-haunted depths and yawning garrets, both attainable by ladder only. Here is the forge and anvil on which he makes his tools: he would rather spend three days fashioning a nail than step out to the corner store to buy one and risk breaking the spell of work. Even as a child he always made things—that was one of the advantages of being poor—and now his implements grow to fit problems as they arise. De Crefft has lived in this country for twelve years and recently became an American citizen, yet so far surprisingly little has been done about him. At the outset of our interview he said, "Because I like to joke no one takes my work seriously." Yet alone the output of the man is serious enough. Every year by the time November comes around he is ready with enough new work to make a complete one man show, and each piece so arduously come by that for another sculptor it might represent a four-months' job. The total would add up to a superb much needed museum retrospective.

Palette Index

(Continued from page 25)

on their palette only pure colors. They absolutely repudiate all mixing on the palette, except of course the mixture of colors adjacent to each other on the color circle."

Since Neo-Impressionism, there have been no more revolutionary palettes. New colors, like monastrial blue, have been invented. But the methods of preparing the ground for a picture are as numerous as the different kinds of palettes. As an example, Luigi Lucioni, a very popular painter whose color has a good deal of purity, prepares his ground after the academic fashion. First comes his charcoal drawing, stabilized by fixative. Then, the "brown veil," which, from the viewpoint of the completed picture, is just under

the underpainting. The veil is made with burnt umber and turpentine. Compare with this use of turpentine by Lucioni its complete absence in Hobson Pittman's paintings, where poppy oil is the medium. After the brown veil comes the underpainting which in Lucioni's work is achieved with the same palette used for the surface, only thinly applied and with the application of as little white as possible.

Painters who indulge in loads of thick paint—Rouault, Vlaminck, Kopman, Darrel Austin, Jack Levine, and Don Forbes—occasionally prepare their grounds also, but they usually make up for the quantity of pigment by using fewer colors. Then again there are other individualists, like Walt Kuhn, who have no underpainting at all, except in the actual painting process.

Rubens Revised

(Continued from page 18)

of his finished paintings, both for themselves and in relation to their surroundings, were, like all true Baroque art, inescapably decorative, i.e., architectural. Conceived in scale and decorative unity with a given space, even if it was no more than a massive frame, they are bound to suffer when removed from situ. The second physical inhibition lies in that so few of Rubens' large paintings are entirely or as much as by half from his own hand. The modern eye can comprehend the product of the integrated painter's workshop as long as it was disciplined by the ironclad stylistic unity of the Renaissance. Once the unruly hands of individualists each seek to emphasize their own autograph, the mosaic falls apart and loses its communicative force. It is no accident that we have come to call those gargantuan Rubens canvases in Antwerp and Vienna and Paris and Madrid by the name of "machines," for they have exactly the relevant impersonality.

Against these fundamental negatives, the amazing fact is that Rubens has not only survived forcefully into the present but indeed has wielded an influence far greater than might at first be suspected. Of the latter, which has to do with his relation to contemporary painting, more anon. His survival to a modern audience is due to the aesthetic rediscovery of his oil-sketches. Neglected by the nineteenth century, these intensely personal documents of the artist have achieved glory at the expense of his vast canvases operatically planned and meticulously polished.

Rubens' oil-sketches actually run a long gamut from tentative projects to pictorially complete small-scale versions which, entirely from his own hand, he turned over to his large studio to be magnified into big scale. Though none of them lack originality and freshness, unquestionably the most brilliant and attractive belong in the middle ground—to the no longer tentative but already resolved ideas which, however, were not finished in detail. Of these, two superb examples are in this exhibition: the *Allegory of Eternity* and the later *Apotheosis of the Duke of Buckingham*, veritably sparkling with a painter's genius that could organize in mass and space both formally and tonally with but a few brush-strokes.

The oil-sketches, of course, must not be confused with drawings for all the imputations of draftsmanship that are bound to surround them. Rubens, like most Flemish artists, drew with a precision that contrasted strangely with the bold freedom of his brush. Actually both his studies from nature and his ob-

ject lessons in detail for his assistants were tight and meticulous compared to the exquisite stenography of his oil-sketches. The latter, indeed, anticipate the movement in painting, which begins with the Impressionists, toward the greatest possible effect suggested by the most economical means. Hence their charm and importance to the contemporary spectator.

This is not meant to exclude all of Rubens' finished canvases from similar appreciation. As anyone knows who has stood before his really dazzling portraits—such as the *Chapeau de Paille* of the London National Gallery or Mr. Gulbenkian's *Helena Fourment* from the Hermitage—he could finish off a large figure-piece, when he did it by himself, with as much genius and bravura as the tiniest sketch. Mrs. Hyde's dramatic *Man in Armor* in this show is one such picture, and the comparison with the delightful oil-sketch of his daughter shows how, in this case, there is just as much spontaneity in the complete picture as in the portrait project from life. The same is true of the powerful *Mars*, lent by Mr. Kress, whose color now rings after a recent cleaning. Occasionally, too, there was an integration of the figure with the landscape—of which the *Crucifixion* is the only example here—that carried to completion the spatial balance hinted at in the sketches.

To be found inside the construction of these most successful of his forms are the two formulas which Rubens contributed, all of a piece, to the development of painting—and these are apart from the influence of pure style that passed directly from him to Watteau and thence to Renoir. The two basic formulas may be termed the Bump and the Slash. Of both Rubens was the inventor. The Bump was the first convex painting of a frontal surface, which gave contour and brought toward the spectator what painters had hitherto rendered as a flat surface. The Slash was what it says, the technical giving of form by draftsmanship from the outside rather than by building up mass from the inside.

If both these ideas seem tiresome when one sees so much of them in Rubens, the situation is a little like that of the sweet old lady who was bored by *Hamlet* because it was "too full of quotations." Although nearly everybody has done all this since, you must remember that Rubens did it first. He has, in fact, a great deal to answer for, though it would be better to be impatient with the ill-considered judgment of many adapters of his formulas than with him. You can get a hitherto unavailable concept of what the formulas meant toward fulfilling Rubens' own function from this exhibition.

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ART NEWS of AMERICA

(Continued from page 7)

in a region or the entire length of a coastline it is essential to devise inexpensive, manufacturable, and easily transported materials.

Painted Buildings

HOW painters of different epochs used architectural forms is a theme told in pictures at the Addison Gallery at Andover. Beginning with the austere, harmonious structures of the quattrocento, the Italian school is traced through the period of Canaletto's Venice to end in the ruins and recollections of Hubert Robert. Gerrit Berckheyde shows the Dutchman's interest in more specific details of the material world. Where Monet dissolved Rouen Cathedral in a showerbath of light, Sargent, at about the same period, was taking a traveler's notes on the interior of Santa Sophia.

From nearer home come Charles Willson Peale's *Portrait of William Buckland* showing that architect at work on plans for one of the famous buildings in Virginia, and John Woodside's *Old Stock Exchange, Philadelphia*. Modern American structures include one of the strange aloof houses of Edward Hopper, Reginald Marsh's darkling skyscrapers, and the orderly clapboards of Sheeler.

Charlot Out West

THE M. H. De Young Memorial Museum's outstanding one man show of the season is a Jean Charlot affair current until the end of December. Only last summer this distinguished Mexican muralist was applauded here for a brilliant talk on Pre-Columbian art in connection with a showing of the same. Now oils and drawings illustrate this artist in his two outstanding roles: the delicately sensitive colorist and the rock-solid designer whose quarry-hewn forms add Mexico's power to the more intellectual composing of the Cubists.

The show follows one entitled "Do You Want to Paint?" sponsored by the Society for the Alleviation of Frustration Among the People and designed to bring San Francisco's Sunday painters out of their holes.

Barthe

RETURNING to Chicago, the scene of his first study and early successes, Richmond Barthe, outstanding Negro sculptor in America, is currently holding a one man show at the South Side Community Center. Twenty pieces,

many of them new, give a survey of Barthe's versatile talents which range from the towering bulk of a *Stevedore* to an eloquent and moving head of *John the Baptist*. Portraits of stage people are interspersed, notably Katharine Cornell, John Gielgud, and Gypsy Rose Lee.

McCormick Gift

CHICAGO'S great collection of French painting at the Art Institute, long one of the most remarkable in the country, has been further enriched through the gift by Colonel Robert R. McCormick of nine important late nineteenth and twentieth century canvases from his distinguished collection. These pictures were purchased over a period of twenty years by the donor guided by his late wife, painter Amy McCormick whose own works, together with the present paintings, were lent to the Institute for a 1939 memorial show.

Featured as Chicago's "Masterpiece of the Month" is the Cézanne *Bathers*, related to other late versions of this theme, and the first Cézanne figure piece to enter the museum. Degas' glowing pastel *Dancers* amplifies a series of backstage glimpses by this master, while Picasso's early *Nude with Cats*, a fine example of draftsmanship, is Chicago's fourth work by the great Spaniard. Other items are: two rare Modigliani watercolor studies for sculpture; two Raoul Dufys expressive of his appreciation of the French Riviera; a Utrillo *Street Scene*; and Derain's *Head of a Woman* whose liveliness and dash recall Manet.

Mid-West Trends

MISSOURI'S Annual, held this year during the month of November at the City Art Museum, brought forth younger artists, four prizes, and in general painting more reminiscent of Paris than of the Middle West. To balance this latter impression, however, there was Paulina Everett's *Missouri River scene*, Ede Cushing's humorous *Grandmother Goes to Bed*, and work by Martyl, Joseph Vorst, and Savo Radulovic whose *The Homeless* won the Anonymous Purchase Prize of \$100.

Frederick Shane, setting tiny figures in a wide space, gives vastness to his *Tarryall Reservoir*, winner of the \$200 McMillan Fund Purchase Prize. The Harry Putzel Graphic Arts Purchase Prize went to a singularly stylized harvesting scene by E. Hubert Deines while a Junior League award for the same amount rewarded S. S. Schnittman's *Cancer Crusade*,

a sculpture better intentioned than carried out. Other painters delve into abstraction, Surrealism, and that form of expressionism which avoids direct representation. Thus the Annual, which is only entering upon its second year, was interesting in acquainting the local citizenry with the diverse artistic currents in their midst.

California Collects

ONE hundred and ten citizens of Ontario, California, who propose to lay the cornerstones of a permanent art collection subscribed this year for the second time to the Annual Purchase Prize Exhibition of the Chaffey Community Art Association, their ultimate aim a gal-

ery of paintings covering both modern and old master schools. Outstanding among the presentations is the celebrated *Harvest Wagon* of Gainsborough, a canvas which brought \$360,000 at auction and which now comes as the gift of Mr. and Mrs. Frank P. Wood. There is also a *Segonzac River Landscape* and a very charming primitivised view of Ronda, Spain, by the English artist J. D. Innes.

Gallery purchases are largely restricted to moderns although *La Chasse aux Tourtes* by Antoine Plamondon (1804-1895) is a thoroughly delightful piece of nineteenth century romanticism skillfully painted. Contemporaries of note include André Bieler with patterned figures in landscape; Jack Nichols



BY Antoine Plamondon, an early nineteenth century Canadian painter, is the Toronto Art Gallery's new "La Chasse aux Tourtes."

lery which will also house the Barbara Line Memorial collection. In 1941, 5,000 persons visited the show.

Sixty pictures selected by Donald Bear of the Santa Barbara Museum included nationally known names such as John Steuart Curry, Paul Clemens, Thomas Benton, Doris Rosenthal, Fletcher Martin, and Georges Schreiber. The two prize winners were, however, local men. Tom Craig, with *Mendocino Coast* won the \$400 purchase prize for best oil in show and Millard Sheets, California's favorite watercolorist, the \$100 Barbara Line Memorial Prize with *Old Wooden Bridge* in his chosen medium. Lectures and visiting artist sessions were a feature of the show.

Toronto Acquires

IN its past year the Art Gallery of Toronto has added to its permanent collections a considerable list

with an excellent figure study; the ever-imaginative David Milne; and Carl Schaeffer who presents two wet and atmospheric watercolors.

Chinese Robes

THE popularity and appropriateness of shows devoted to the arts of our Oriental allies has prompted the Fogg Museum to present a superb collection of court robes, all of them lent from the collection of Mr. and Mrs. Walter Beck. Chinese paintings covering a period of almost two thousand years accompany the textiles.

The Museum emphasizes the fact that, to understand the thought and meaning woven into these court robes, whether in religious ritual or regal symbolism is to gain insight into the mentality of our allies. To the layman they present a splendid burst of color, a richness of motif and texture which can find its counterpart in no Western art form.

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COMING AUCTIONS

Montgomery Furniture and Decorations

ENGLISH and French furniture of the seventeenth and eighteenth centuries, Oriental rugs and needlepoint carpets, table silver, porcelains, and glass together with a small group of decorative paintings comprise the objects to be put up at auction in the Montgomery et al, sale at the Parke-Bernet Galleries on the afternoons of December 3, 4, and 5. Bronzes by Remington, Jules Bonheur, and other nineteenth cen-

inlaid mahogany serpentine-front sideboard banded in satinwood; and an Adam mahogany bookcase beautifully mounted with ormolu medallions. Other important items are two rare English or Dutch marquetry card tables, one designed for backgammon, the other for chess. Among the French furniture are a set of four Louis XV walnut and velvet side chairs and a pair of finely carved brocade armchairs and various tables.

Silver includes an important George III gilded salver by William Fountains; an openwork silver cake



THOMAS HUDSON: "Portrait of William Blair, Esq." included in the sale of the Rosenbach Company at the Parke-Bernet Galleries.

tury sculptors form a special category within the group.

The Rosenbach Co., Part III

THE third of the series of public auction sales to liquidate the stock of furniture and other art property of The Rosenbach Company of Philadelphia, will be held at Parke-Bernet Galleries on the afternoons of December 11 and 12 at 2 o'clock, following exhibition from December 5. The collection comprises English and French furniture, Georgian silver, paintings, bronzes and objects of art. Representative pieces in the group of English furniture are a Queen Anne carved walnut wing armchair covered in ciselé velvet with claw-and-ball feet; a Sheraton

basket also from the George III period, a William IV urn on stand; and a Doncaster cup by Jno S. Hunt of London. Paintings of various schools include Eleanora Duse by Franz von Lenbach and William Blair, Esq. by Thomas Hudson.

Noorian Estate, Near-Eastern Art

PART II of the Noorian estate will be dispersed at public auction at the Parke-Bernet Galleries on the afternoons of December 17, 18, and 19, following exhibition from December 12. A celebrated collection of Near-Eastern pottery, textiles, and objets-d'art, this session will be devoted to exotic jewelry, Chinese jade and amber carvings, tapestries, and Oriental rugs.

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WHEN & WHERE TO EXHIBIT

ATLANTA, GA., High Museum of Art. Feb. 1-15. Three County Show. Open to resident artists of Fulton, DeKalb & Cobb Counties, Ga. All mediums. Jury. Prizes. Works due Jan. 26. L. P. Skidmore, Director, 1262 Peachtree St. N. E., Atlanta, Ga.

BALTIMORE, MD., Museum of Art. Mar. 12-Apr. 11. Maryland Artists 11th Annual. Open to artists born or residing in Md. All mediums. Jury. Entry cards & works due Feb. 24. Baltimore Museum of Art, Baltimore, Md.

BUFFALO, N. Y., Albright Art Gallery. Spring, 1943. Artists of Western New York 9th Annual. Open to artists of Western N. Y. All mediums. Jury. Cash prizes. Albright Art Gall., Buffalo, N. Y.

CHARLOTTE, N. C., Mint Museum of Art. May 1-June 12. Middle Atlantic Exhibition. Open to artists resident or born in Atlantic states from Md. to Ga. All mediums. Jury. Cash prizes. Mint Museum of Art, Eastover, Charlotte, N. C.

CHICAGO, ILL., Art Institute of Chicago. Mar. 11-Apr. 25. Artists of Chicago & Vicinity 47th Annual. Open to artists residing in Chicago or within 100 mile radius. Mediums: oil & sculp. Jury. \$1500 in prizes. Entry cards due Jan. 18; works Feb. 2. Frederick Sweet, Asst. Curator Ptg. & Sculp., Art Inst. of Chicago, Ill.

CHICAGO, ILL., Art Institute of Chicago. May 13-Aug. 22. 22nd International Watercolor Exhibition. Open to all artists. Mediums: watercolor, pastel, drawing & monotype. Jury. \$1000 in prizes. Entry cards due Mar. 22; works Apr. 5. Art Institute of Chicago, Chicago, Ill.

CHICAGO, ILL., Mandel Brothers. Jan. 30-Feb. 20. Swedish-American Art Association Exhibit. Open to living Swedish-American artists & artists of Swedish descent. Mediums: oil, watercolor, graphic arts & sculp. \$1 fee. Jury. Purchase prize. Entry cards due Jan. 16; works Jan. 26. Mae S. Larson, Chairman, 4437 N. Francisco Ave., Chicago, Ill.

FLINT, MICH., Inst. of Arts. Mar. 12-Apr. 11. Flint Artists Show. Open to Flint artists. All mediums. Jury. Cash prizes. Entry cards due Mar. 5. Flint Inst. of Arts, 215 W. First St., Flint, Mich.

HAGERSTOWN, MD., Washington County Museum of Fine Arts. Feb. 1-28. Cumberland Valley Artists 11th Annual. Open to artists residing in Cumberland Valley & to members of armed forces stationed there. Residents of Valley serving in armed forces anywhere within continental borders may send tags, express collect. All mediums. Jury. Prizes. Entry cards due Dec. 31; works Jan. 15. John R. Craft, Director, Wash. Cty. Mus. of F. A., Hagerstown, Md.

HARTFORD, CONN., Avery Memorial. February. Hartford Society of Women Painters Annual. Open to women artists living within 25 miles of Hartford. All mediums. \$2 fee for non-members. Jury. Cash prizes. Entry cards & works due Jan. 23. Muriel Alvord, Sec'y., 1033 Prospect Ave., Hartford, Conn.

JACKSON, MISS., Municipal Art Gallery. Feb. 1-28. Annual Exhibition of Oils. Open to American artists. Medium: oil. \$1 fee for non-members. Jury. Prizes. Entry cards & works due Jan. 20. Mrs. John Kirk, Sec'y., 927 N. Jefferson St., Jackson, Miss.

JACKSON, MISS., Municipal Art Gallery. April. 2nd National Watercolor Annual. Open to all American artists. Mediums: watercolor, gouache, tempera & drawings. Jury. Prize. Entry cards & works due Mar. 20. Mrs. John Kirk, Sec'y., 927 N. Jefferson St., Jackson, Miss.

LOWELL, MASS., Whistler's Birthplace. Year-Round Exhibition. Open to professional artists. All mediums. Fee: \$1.50 per picture. Jury. Single pictures received any time. John G. Wickett, Vice Pres., Whistler House, 236 Fairmount St., Lowell, Mass.

MADISON, WIS., Madison Public Library. Feb. 7-27. Madison Artists Exhibition. Open to artists of Madison & vicinity. All mediums. Jury. Cash prizes. Entries due

Feb. 5. Eleanor Mathews, Pres., Madison Art Ass'n, Public Lib., Madison, Wis.

MADISON, WIS., Wisconsin Memorial Union. Jan. 25-28. Rural Art Annual. Open to rural artists living in Wis. All mediums. No jury. No prizes. Entry cards & works due Jan. 24. John R. Barton, Coll. of Agriculture, Univ. of Wis., Madison, Wis.

MUSKEGON, MICH., Hackley Art Gallery. Feb. 1-27. Muskegon Artists Annual. Open to adults within radius of gallery's influence. All mediums. No jury. No prizes. Entry cards & works due Jan. 30. Hackley Art Gallery, Muskegon, Mich.

NEW YORK, N. Y., American British Art Center. Jan. 4-16. Bombshell Artists 2nd Annual. Open to members (membership fee \$2). Mediums: painting, sculpture & graphic arts. No jury. No prizes. Works due end of Dec. Arthur Silz, Exec. Sec'y., Bombshell Artists Group, 224 E. 12th St., New York, N. Y.

NEW YORK, N. Y., American Fine Arts Galleries. Apr. 5-24. National Association of Women Artists 51st Annual. Open to members. Mediums: oil, watercolor, black & white & sculp. Fee: \$1 per exhibit. Jury. \$1500 in prizes. Works due Mar. 29. Miss Josephine Drooge, Nat'l Ass'n. Women Artists, 42 W. 57th St., New York, N. Y.

NEW YORK, N. Y., Grand Central Galleries, Hotel Gotham. Feb. 2-13. American Society Miniature Painters Annual. Open to miniature painters. \$1 fee per entry. Jury. \$100 prize & medal. Entry cards & works due Jan. 21. Cornelia Hildebrandt, Sec'y., 306 E. 51st St., New York, N. Y.

NEW YORK, N. Y., National Academy of Design. Jan. 12-26. Soc. of American Etchers Annual. Open to all artists. Mediums: metal plate prints. \$2 fee. Entry cards due Dec. 11; works Dec. 18. Jury. Prizes. John T. Arms, Director, 1085 Fifth Ave., New York, N. Y.

NEW YORK, N. Y., National Academy of Design. Mar. 24-Apr. 14. American Watercolor Society 70th Annual. Open to all artists. Mediums: watercolor & pastel. Fee for non-members 50¢ per picture. Jury. Cash prizes & medal. Works due Mar. 15 (at 3 E. 89th St.) Exhibition Sec'y., Nat'l. Acad. of Design, 1085 Fifth Ave., New York, N. Y.

NEW YORK, N. Y., National Academy of Design. Feb. 17-Mar. 9. National Academy of Design 117th Annual. Open to all artists. Works due Jan. 29. Mediums: painting & sculpture. Jury. Prizes. National Academy of Design, 1085 Fifth Ave., New York, N. Y.

NORFOLK, VA., Norfolk Museum of Arts & Sciences. Jan. 10-31. Irene Leache Memorial Art Annual. Open to artists of Va., including those living temporarily elsewhere. Medium: oil. Jury. Cash prizes. Entry cards due Dec. 17; works Dec. 28. Mrs. F. W. Curd, 724 Boissevain Ave., Norfolk, Va.

OAKLAND, CAL., Oakland Art Gallery. Feb. 20-Mar. 28. Annual of Oil Paintings. Open to all artists. Medium: oil. Jury. \$100 cash prize & medals. Entry cards & works due Feb. 20. Oakland Art Gall., Municipal Auditorium, Oakland, Cal.

PARKERSBURG, W. VA., Fine Arts Center. Apr. 10-May 15. 5th Annual Regional Show. Open to artists & former residents of W. Va., Ohio, Va. & Pa. Mediums: oil & watercolor. Jury. Prizes. Entry cards due Mar. 28; works Apr. 1. Parkersburg Fine Arts Center, 317 9th St., Parkersburg, W. Va.

PHILADELPHIA, PA., Pennsylvania Acad. of Fine Arts. Jan. 25-Feb. 28. 138th Annual of Painting & Sculpture. Open to living American artists. Mediums: oil & sculpture. Jury. \$5,000 in purchase prizes. Also cash prizes & medals. Entry cards due Dec. 30; works Jan. 4. Joseph T. Fraser, Jr., Sec'y., Broad & Cherry Sts., Philadelphia, Pa.

PHILADELPHIA, PA., Plastic Club. Jan. 12-28. Watercolor Annual. Open to members. Mediums: watercolor & pastel. Jury. Entry cards & works due Jan. 6. Mrs. Joseph Ewing, Chairman, 247 S. Camas, Philadelphia, Pa.

PHILADELPHIA, PA., Plastic Club. Mar. 10-30. Oil Annual. Open to members. Mediums: oil & sculpture. Jury. Prizes. Entry cards due Mar. 4. Mrs. Joseph Ewing, Chairman, 247 S. Camas, Philadelphia, Pa.

PITTSBURGH, PA., Carnegie Galleries. Feb. 11-Mar. 11. Associated Artists of Pittsburgh 33rd Annual. Open to members. All mediums. Jury. \$2000 in prizes. Entry cards due Jan. 11; works Jan. 20. Earl Crawford, Sec'y., 222 Craft Ave., Pittsburgh, Pa.

PORTLAND, ME., Sweet Memorial Art Museum. Feb. 26-Mar. 28. 60th Annual. Open to living American artists. Mediums: oil, watercolor & pastel. Jury. Entry cards due Feb. 6; works Feb. 13. Bernice Brock, Sec'y., Sweet Memorial Art Museum, 111 High St., Portland, Me.

PROVIDENCE, R. I., Providence Art Club. Mar. 2-14. Providence Watercolor Club. 47th Annual. Open to members. Mediums: watercolor, pastel & print. Jury. Entries due Feb. 20. Henry J. Peck, Pres., 673 Main St., Warren, R. I.

ROCKFORD, ILL., Burpee Art Gallery. Apr. 5-30. Rockford & Vicinity Artists 19th Annual. Open to artists residing in Rockford or within 100 mile radius. All mediums. \$2 entry fee & membership in Rockford Art Ass'n. Jury. Purchase & cash prizes. Rockford Art Ass'n, 737 N. Main St., Rockford, Ill.

SAN FRANCISCO, CAL., San Francisco Museum of Art. Mar. 9-Apr. 4. Print & Drawing Annual. Open to all American artists. Mediums: prints & drawings. Jury. Prizes. San Francisco Mus. of Art, San Francisco, Cal.

SANTA CRUZ, CAL., Civic Auditorium. Jan. 31-Feb. 15. 14th State Wide Annual. Open to artists living or working in Cal. Mediums: oil, watercolor & pastel. Jury. Prizes. Entry cards due Jan. 22; works Jan. 23. Santa Cruz Art League, 99 "B" Pilkington Ave., Santa Cruz, Cal.

SPRINGFIELD, MASS., Museum of Fine Arts. Feb. 7-28. Springfield Art League Annual. Open to members (membership fee \$3). All mediums. Jury. Cash prizes. Entry cards due Jan. 26; works Jan. 28. Helen Knox, Sec'y., 129 Sumner Ave., Springfield, Mass.

SPRINGFIELD, MO., Springfield Art Museum. Apr. 1-30. 13th Annual. Open to residents of Mo. & neighboring states. All mediums. Jury. Cash prizes. Entry cards due Mar. 20; works Mar. 24. Deborah Weissel, Sec'y., Kingshards Apts., Springfield, Mo.

TACOMA, WASH., College of Puget Sound. Apr. 4-May 2. Artists of Southwest Washington 4th Annual. Open to artists of S. W. Wash. Mediums: oil, watercolor & sculp. No jury. No prizes. Entry cards due Apr. 1; works Apr. 6. Coll. of Puget Sound, Tacoma, Wash.

UTICA, N. Y., Munson-Williams-Proctor Institute. Jan. 31-Mar. 2. Artists of Utica & Central N. Y. 6th Annual. Open to artists living within 100 miles of Utica. All mediums. No jury. Entry cards & works due Jan. 18. A. J. Derbyshire, Munson-Williams-Proctor Inst., 318 Genesee St., Utica, N. Y.

WASHINGTON, D. C., Corcoran Gallery. Jan. 15-Feb. 14. Society of Washington Artists 52nd Annual. Open to members, & to artists of District of Columbia, Md. & Va. Mediums: oil & sculpture. \$1 fee for non-members. Jury. Prizes. Garnet Jax, Sec'y., 6010-20th St., N. Arlington, Va.

WASHINGTON, D. C., Corcoran Gallery. Jan. 21-Feb. 14. Washington Society of Miniature Painters, Sculptors & Gravers Annual. Open to American artists or artists living in U.S. All mediums. \$1 fee. Jury. No prizes. Entry cards due Jan. 15; works Jan. 16. Mary Elizabeth King, 1516-20th St., N.W., Washington, D. C.

YOUNGSTOWN, O., Butler Art Institute. Jan. 1-31. 5th Annual New Year Show. Open to residents & former residents of O., Pa., Va. & W. Va. Mediums: oil & watercolor. Jury. Purchase & cash prizes. Entry cards & works due Dec. 12. Secretary, Butler Art Inst., Youngstown, O.



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COMPETITIONS & SCHOLARSHIPS

DESIGN COMPETITION: Museum of Modern Art offers \$500 in prizes for original designs & objects to be used in therapy for disabled soldiers & sailors. Open to all artists & designers. Closing date Dec. 15. For suggestions write Armed Services Program, Mus. of Modern Art, 11 W. 53rd St., New York, N. Y.

MURAL COMPETITION: \$4500 award for mural design in oil medium for Springfield,

Mass., Museum of Fine Arts Library. Open to artists resident in Canada, Mexico & U. S. Closing date May 24, 1943. For further information, write Frederick B. Robinson, Director, Mus. of Fine Arts, Springfield, Mass.

SCHOLASTIC AWARDS: Cash prizes & 42 scholarships for 1 year's tuition at well-known art schools. Open to students in 7th-12th grades in Canada, U. S. & possessions. All

mediums. Exhibits in 19 cities, prior to choosing of winners at Carnegie Inst., Pittsburgh, in May. Scholastic Awards, 220 E. 42nd St., New York, N. Y.

SOAP SCULPTURE: \$1120 in cash prizes for sculptures in ivory soap. Advanced amateur, senior, junior & group classifications. Competition closes May 15, 1943. National Soap Sculpture Committee, 90 E. 11th St., New York, N. Y.

THE EXHIBITION CALENDAR

EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE SPECIFIED

ALBANY, N. Y., Inst. of Art: Golden Age of Russian Icons, to Dec. 20.
ALBUQUERQUE, N. M., La Quinta Gall.: Jesus Galvan: Name Show, to Dec. 31.
UNIV. of N. M.: Faculty Exh., to Dec. 18.
AMES, IA., Iowa State Coll.: Christian Petersen, Dec. 12.
ANDOVER, MASS., Addison Gall.: Architecture in Ptg., to Dec. 16.
APPLETON, WIS., Lawrence Coll.: Tom Dietrich, to Dec. 18.
ATHENS, O., Ohio Univ.: Ohio Print Makers, to Dec. 15.
BALTIMORE, MD., Mus. of Art: Contrasts in Impressionism, to Dec. 20. Braque, to Dec. 27. Geissbuhler, sculp., to Dec. 31. Walters Gall.: Old Cameos & Intaglios, to Feb. 15.

BETHLEHEM, PA., Lehigh Univ.: Riekey: Phillips: Garrity, to Dec. 16.
BINGHAMTON, N. Y., Mus. of F. A.: Fay Chong, to Dec. 31.
BLOOMINGTON, ILL., Art Ass'n: Art for Children, to Dec. 21.
BLOOMINGTON, IND., Indiana Univ.: 19th Century French, to Dec. 8. Modern Posters, Dec. 8-21.
BOSTON, MASS., Doll & Richards: Robt. Freeman, to Dec. 5.
Grace Horse Gall.: Whorf: Falson, to Dec. 5.
Boston Art Club Annual, Dec. 7-19.
Inst. of Mod. Art: Objects by Modern Artists, to Dec. 24.
Public Lib.: Fernal Prints, to Dec. 31.
Vose Gall.: Old England of 18th & 19th Centuries, to Dec. 12.

CHARLOTTE, N. C., Mint Mus.: Southern States Art League, to Dec. 31.
CHARLOTTESVILLE, VA., Univ. of Va.: Wallpaper, to Dec. 24.
CHICAGO, ILL., Art Inst.: Amer. Ptg. & Sculp. Annual: Grant Wood, to Dec. 10. Great Dutch Masters, to Dec. 16.
Arts Club: Kising: Watkins: Lipchitz, sculp., to Dec. 31.
Gall. Ass'n.: Members Show, to Dec. 31.
Lakeside Press: Carrier & Ives Prints, to Dec. 18.
Mandel Bros.: Burg: Alshuler: Longbaugh: Ford: Hannell & Beak, sculp., to Dec. 25.
Renaissance Soc.: Kuff Beman: Dalstrom, to Dec. 19.
School of Design: Camouflage: Schawinsky, to Dec. 31.

DECEMBER 1-14, 1942

EXHIBITION

Paintings and Lithographs

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CHRISTMAS BUDGET

7th Annual Through December

So. Side Comm. Center: Negro Artists, to Dec. 31.
CLEVELAND, O., Mus. of Art: Severance Collec., to Mar. 14. Contemp. Art of Western Hemisphere, Dec. 10-Jan. 10.
COLUMBUS, O., Gall. of F. A.: Edw. Hayden; Art from World Battle Fronts; Pigs. from Yale Univ. Collec., to Dec. 31.
COSHOCOTON, O., Johnson-Humrickhouse Mus.: So. Amer. Prints, to Dec. 31.
CULVER, IND., Culver Acad.: Amer. Scene, to Dec. 15.
DALLAS, TEX., Mus. of F. A.: Texas General; Texas Print Annual, Dec. 6-27.
DENVER, COL., Art Mus.: Denver Artists Guild Annual, to Dec. 31.
DETROIT, MICH., Inst. of Arts: Michigan Artists Annual, to Dec. 20.
DUBUQUE, IA., Art Ass'n.: Francis Chapin, to Dec. 31.
EASTHAMPTON, MASS., Williston Acad.: Gustav Wolf, to Dec. 16.
ELMIRA, N. Y.: Arnet Gall.: Elmira Artists Annual, to Dec. 31.
FITCHBURG, MASS., Art Center: Portraits, to Jan. 31.
FLINT, MICH., Inst. of Arts: Art of Near East, to Dec. 13.
FORT WAYNE, IND., Art Mus.: Louis Bonsib, to Dec. 15.
GREEN BAY, WIS., Neville Mus.: Nat'l. Soap Sculpt., to Dec. 12. Springfield Artists, to Dec. 28.
HAGERSTOWN, MD., Wash. Cty. Mus.: Prestini, woodturnings, to Dec. 12. Singer Collec., to Jan. 31.
HARTFORD, CONN., Wadsworth Atheneum: Pigs. from Revolution to Civil War, to Dec. 31.
HOUSTON, TEX., Meinhard Gall.: Marie Weger, Dec. 7-28.
Mus. of F. A.: Chinese Art, to Dec. 22.
INDIANAPOLIS, IND., Herron Mus.: Robt. Laurent, sculpt., to Dec. 13.
IRVINGTON, N. J.: Public Lib.: L. Sterling, sculpt., Henry Gasser, to Dec. 19.
ITHACA, N. Y., Van Rensselaer Gall.: Xmas Pigs., Bayne, sculpt., Dec. 7-18.
Straight Hall: Olaf Brauner, to Dec. 19.
KANSAS CITY, MO., Nelson Gall.: French Pigs., Chinese Hard Stones, to Dec. 31.
LAWRENCE, KAN., Thayer Mus.: Jane Peterson, to Dec. 31.
LOS ANGELES, CAL., Amer. Contemp. Gall.: Annual Xmas Show, to Dec. 26.
County Mus.: Remarque Collec.: Amer. Pigs., to Dec. 31.
Univ. of So. Cal.: Cal. Watercolor Soc., to Dec. 31.
Vigeville Gall.: Xmas Exhib., to Dec. 31.
LOUISVILLE, KY., Speed Mus.: Peterson; Bevin; Margaret Browne, Dec. 7-27.
MANCHESTER, N. H., Currier Gall.: Migration of Negro; Cleveland Artists, to Dec. 31.
MASSILLON, O., Mus.: Walter S. Swan, to Dec. 31.
MEMPHIS, TENN., Brooks Gall.: Art of Armed Forces; Memphis Artists Xmas Bazaar, to Dec. 20.
MILWAUKEE, WIS., Layton Gall.: Wisconsin Portraits, to Dec. 31.
MINNEAPOLIS, MINN., Inst. of Arts: Chinese Ritual Jades; Zorn, etchings, to Jan. 18.
MONTCLAIR, N. J., Art Mus.: Amer. Winter Scenes; Woodstock Guild of Craftsmen, Dec. 6-27.
NEWARK, N. J., Art Club: Jay Connaway, to Dec. 31.
Museum: Contemp. Ptg. & Sculpt., to Dec. 31.
NEW HAVEN, CONN., Public Lib.: Burgess, to Dec. 8. Hoskins, Dec. 9-18.

NEW YORK CITY

A.C.A., 26 W. 8..... Werner; Pine, to Dec. 5
Martyl, Dec. 6-19
Acad. Allied Arts, 349 W. 86
Winter Annual, Dec. 3-Jan. 3
Allison, 32 E. 57..... Geo. Bellows, to Dec. 5
Amer.-British, 44 W. 56
Cooley; Audubon Artists, to Dec. 5
Anna Moses; Group, Dec. 8-23
An Amer. Place, 509 Madison, Mar. to Jan. 11
Argent, 42 W. 57
Stewart; Stotesbury; Seifert, prints, to Dec. 12
Art for Xmas..... Dec. 21-Jan. 2
Art of This Century, 30 W. 57
Duchamp; Cornell; Vail, art objects, to Dec. 31
Artists, 43 W. 55..... Xmas Sale, to Dec. 28
Assoc. Amer., 711 Fifth..... Varian, to Dec. 11
Chaim Gross, to Dec. 19
Babeck, 38 E. 57
19th & 20th Century Americans, to Dec. 31
Barzansky, 800 Madison, Xmas Show, to Dec. 31
Bignou, 33 E. 57..... R. Rubin, to Dec. 19
Bonniers, 665 Lexington..... Nerman, to Dec. 5
Brooklyn Mus..... Hogarth Prints, to Dec. 13
Inventions for Victory, to Jan. 3
Bklyn Neigh. Club, Clark St.
Howard Claney, to Jan. 2
Buehholz, 32 E. 57..... Homage to Rodin, to Dec. 5
Flanagan & Maillol, sculpt., Dec. 8-26
Carstairs, 11 E. 57..... Alajalov, to Dec. 24
Chait, 24 E. 58..... Famous Wares, to Dec. 15
Clay Club, 4 W. 8 Members Sculpt., to Jan. 15
Contemp. Arts, 106 E. 57
Pigs. from \$5-50, to Dec. 26
Coord. Council Fr. Relief Soc., 451 Madison
Leo Colles. Chinese Art, to Dec. 12
Downtown, 43 E. 51..... Steig, sculpt., to Dec. 12
Durand-Ruel, 12 E. 57..... Ellshemius, to Dec. 12
Durlacher, 11 E. 57
Old Master Drawings, to Dec. 5
Eggleston, 161 W. 57, Marita Jaekel, Dec. 7-21
Eighth St., 33 W. 8 Members Group, to Dec. 14
Eighth St. Playhouse, 52 W. 8
New Talent Show, to Dec. 22
Ferargil, 63 E. 57
Amer. Group Xmas Show, to Dec. 31
460 Park..... Baskerville, to Dec. 19
"It Looks Like Me," Dec. 7-31
Gall. Mod. Art, 18 E. 57
Lissim; Xmas Show, to Dec. 24
Grand Central, Hotel Gotham, Penedo, to Dec. 12
Anthony Thieme, to Dec. 12
Grand Central, 15 Vanderbilt
Grant; Blenner; Shokler, prints, to Dec. 12
Greenwich House, 27 Barrow
Ceramics, to Dec. 10
Holland House, 10 Rockefeller Pl.
Joep Nicolas, to Dec. 15
Kelekian, 20 E. 57..... Art in America, to Dec. 19
Kleeman, 38 E. 57..... Channing Hare, to Dec. 12
Xmas Show, Dec. 14-Jan. 4
Knoodler, 14 E. 57..... Colburn, to Dec. 12
Kraushaar, 730 Fifth..... 1915-1920, to Jan. 9
Levy, John, 11 E. 57..... Waldo, to Dec. 12
Levy, Julien, 11 E. 57..... Grosser, Dec. 7-Jan. 2

NORTHAMPTON, MASS., Smith Coll.: French Canadian Primitives; Amer. Watercolors, Dec. 3-18.
OKLAHOMA CITY, OKLA., WPA Art Center: Lithography Annual, to Dec. 31.
OLD ALBUQUERQUE, N. M., La Placita: Walter Bamberg, Dec. 6-26.
OMAHA, NEB., Joslyn Memorial: Six States Exhib.; Sopher, sculpt., to Dec. 31.
PHILADELPHIA, PA., Moore Inst.: Amer. Etchings & Lithog., to Dec. 12.
Philip Ragan: "Reaction to War," to Dec. 10.
PITTSFIELD, MASS., Berkshire Mus.: Walter Kuhlman; Carpino, prints, to Dec. 31.
PORTLAND, ME., Sweat Mus.: Francis Libby, to Dec. 28.
PORTLAND, ORE., Art Mus.: 50th Anniv. Exhib., to Jan. 3.
PROVIDENCE, R. I., Art Club: Gladys Wilkins, to Dec. 6. Little Pictures, Dec. 8-27.
School of Design Mus.: Van Gogh, to Dec. 31.
ROCHESTER, N. Y., Memorial Gall.: Amer. Pigs., French & English Porcelains, to Dec. 24.
ROCKFORD, ILL., Burgee Gall.: Harry Davis, Dec. 7-Jan. 3.
SACRAMENTO, CAL., Crocker Gall.: Art in War, to Dec. 31.
ST. LOUIS, MO., City Art Mus.: Camouflage for Civilian Defense, to Dec. 8. St. Louis Artists, to Dec. 31.
Eleanor Smith Gall.: Louise Freedman, to Dec. 19.
ST. PAUL, MINN., Univ. Gall.: Watercolorists; Artists from 9 States, to Dec. 20.
SAN DIEGO, CAL., Fine Arts Gall.: Contemp. Latin Amer. Art, to Dec. 13. Art Guild Annual; Bonnet; M. Baer, to Dec. 31.
SAN FRANCISCO, CAL., De Young Mus.: Jean Charlot; Do You Plan to Paint?; Pacific Arts & Crafts, to Dec. 31.
Pal. of Leg. of Honors: Robt. Henri, drawings; Canadian War Posters; Soc. for Sanity in Art, to Dec. 31. Master Drawings, Dec. 8-31.
Museum: Soc. of Women Artists, to Dec. 13.
Darrel Austin drawings, to Dec. 20.
SANTA BARBARA, CAL., Mus. of Art: George Grosz, to Dec. 31.
SARATOGA SPRINGS, N. Y., Skidmore Coll.: Elsie & Edgar Batzell; F. Litto, to Dec. 30.
SO. HADLEY, MASS., Mt. Holyoke Coll.: Oriental Art, to Dec. 18.
SPRINGFIELD, MASS., Mus. of F. A.: Amer. Life, to Dec. 31.
SPRINGFIELD, MO., Art Mus.: J. E. Cribbs Memorial Exhib., to Dec. 30.
SYRACUSE, N. Y., Mus. of F. A.: Red Cross Pigs., to Dec. 31.
TOLEDO, O., Mus. of Art: Modern British Crafts, to Dec. 13.
URBANA, ILL., Univ. of Ill.: 15th & 16th Century Prints, to Jan. 1.
WASHINGTON, D. C., Corcoran Gall.: Artists Guild, to Dec. 6. Peggy Bacon, etchings; Warneke, sculpt., to Jan. 1.
Lib. of Congress: "O Pioneers," to Dec. 15.
Little Gall.: Bernice Cross, to Dec. 11.
Phillips Gall.: Local Artists Xmas Sale, to Dec. 27. Chapall, to Jan. 4.
Smithsonian Inst.: Ralph Fabri, etchings, to Dec. 31.
WEST PALM BEACH, FLA., Norton Gall.: Fla. Federa. of Art Annual, to Dec. 5. "5 & 10" Exhib., Dec. 9-Jan. 3.
WORCESTER, MASS., Art Mus.: Contemp. Swedish Crafts, to Dec. 15.
YOUNGSTOWN, O., Butler Art Inst.: Everett Warner, to Dec. 13. Local Artists; So. Print-makers.
ZANESVILLE, O., Art Inst.: Animal Kingdom in Modern Art, to Dec. 22.

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